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AMERICAN INSTITUTE OF ARCHITECTS

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DJB/LD

THE CHORUS
Signor Perugini—1912
Mr. Coburn—1916
(This illustration is of Mr. Coburn)

JOURNAL OF THE
AMERICAN INSTITUTE OF ARCHITECTS

Vol. V AUGUST, 1917 No. 8

Shadows and Straws

IN THE UNITED STATES SENATE, on August 2 last, there was discussed the bill for the new Treasury Department Building which it has been proposed to erect on the lot owned by the Government at the corner of Pennsylvania Avenue and Layfayette Square, and facing the present Treasury Building. In the preliminary discussion of the project, Senator Smoot offered the opinion that it seemed best to wait, if it were possible, until after the Public Buildings Commission had presented to Congress the result of its investigations into the present rented building situation and its recommendations for a comprehensive building program based upon the needs of the Government. It is unfortunate that the wasteful and shortsighted public building policy of the past should bear so heavily upon the departments at this time, yet it was perhaps necessary that so stern and vital a necessity should appear in order to fully expose the lamentable situation which has long cried aloud for relief. Now we need, as never before, the space which should have long ago been provided. Lack of it means delay. Delay means expense. Indeed, there need be no hesitation in asserting that the chaotic public building condition in Washington, due to years of neglect and political juggling, has cost the nation millions of dollars in the delay of war preparation.

Senator Smoot no doubt had all of these things in mind when he spoke on the Senate floor, although he delcared his opposition to be based also upon other factors, such as the cost and the amount of time necessary to construct. We feel sure that he had no wish to make the departmental space situation any worse by opposing a bill to provide more space. He believed that it would be wiser to wait, unless waiting entails such a handicap as cannot be longer tolerated. The plot upon which it is proposed to build is part of a square which has been designated to be surrounded by the Executive Group. We understand that in planning for the proposed building this ultimate development has been taken into careful consideration, as suggested in the May Journal, so that the proposed structure, if erected, would fit into the further occupation of that whole side of the square.

THE BILL FOR THE BUILDING originated in the House. The Committee on Public Buildings of the Senate, through Senator Swanson, its Chairman, offered an amendment providing that the plans should be submitted to the Commission of Fine Arts. The discussion on this offered amendment was so revealing of the two attitudes toward public buildings in Washington that we have reprinted it as a supplement in this number of the Journal. The amendment was adopted, as will be noted, and the bill was finally passed by the Senate on August 15. It has not yet been passed by the House.

OF VERY GRAVE CONCERN is the new building to be erected on the site of the abandoned Arlington Hotel project at the corner of Vermont Avenue and H Street. This site touches the open square which faces the White House and will place a difficult obstacle in the way of carrying out the project for the Executive Group. It is to be an office building and is, we are informed, to be used largely for the

Navy Department, special provision apparently having been made for its lease or rental. In the face of the present heavy duty laid upon the Navy Department, one cannot heap upon this undertaking the reproaches which it would ordinarily deserve. If the Navy Department cannot be housed in any other way, we must submit to the inevitable, and yet this is one of the rented building projects which we have fought so diligently, to which Congress is becoming more and more opposed, and which might be forever ended if the report of the Public Buildings Commission were before Congress. It is impossible, even in the face of the war, to escape regret at this most serious inroad upon the immediate vicinity of the White House. Whatever may be the merits of the building, it is not of a type to be permitted on the site, and the realization of the Executive Group is postponed to a far distant future and will be then saddled with a cost to make the Nation wince. Let us at least hope that out of the penalties now being paid, in many ways, there may be born an appreciation of the duty of Congress to forever prevent a recurrence of the condition which now retards our actual preparation for war and also inflicts a material injury upon the Capital.

THE MINNESOTA CHAPTER has issued a circular letter to its membership, as well as to the architects of the Northwest generally, in which it sets forth, in words which admirably reveal the fine spirit of its proposal, the feeling that those architects who are not permitted to take an active part in the war should, to quote, "do all in our power to make the personal loss and sacrifice of those going as small as possible."

There is appended to the circular the following pledge, which it is safe to be assumed will be as widely signed as it is circulated:

I hereby pledge myself to do all in my power in behalf of those architects who have entered the service of the United States, either directly or indirectly in the present war.

I further agree to take over the practice of any such architect, if requested, carry his work through for him in his name, accept no personal commission on his work, keep his name in evidence, paying all expenses incurred out of the payments accruing to him, and render a complete and careful accounting to him or his estate when all is finished.

I further agree to protect his clientele and his reputation as carefully as if it were my own, and to do no work for his clients except in his name, until such time as he may return.

ARCHITECTURE AND THE DRAMA are too closely related to leave any need for emphasizing the value of this kinship. In this number of the Journal we have provided a series of articles which are knit together around the future of the drama, of the part that a revitalized stage may play in contributing to our national culture, and of the position which the architect may occupy in coöperating with writer, actor, and manager to make the structure of the theater itself a coördinated part of the whole. Incidentally, the Journal welcomes the opportunity to pay, in the name of architecture, a tribute to one of the great arts of all time—to an art which is older than architecture by as long a space as man antedates his buildings—and to an art which has suffered in common with all the others, the maladies of commercialization. But that we may not decry. It is through it and out of it that we must work by ceaseless struggling to win support for a system of education which shall show the falsity of stifling imagination and all powers of expression in exchange for mere efficiency as a cog in a producing machine. It is only when people have known the joy of the creative power that they begin to enjoy the creative powers of others. To this end it is perhaps safe to say that no art offers so great a power of influence as that of the drama.

It is the first art to which children turn with an understanding of its demands such as leaves us amazed at their perceptions of what is dramatic in their life and their surroundings. Life itself is to them a drama, and they instinctively wish to take a part. The processes by which that instinct is supplanted are those which comprise what we call education, and by those processes life is gradually stripped to a uniformity of thought and action against which the artist must contend in the hope that here and there he will find someone who has escaped from the clutches of dogmatized knowledge. The only chance is to escape, as things are at present, but here again we must struggle not to discard education but to make it really educate. In that purpose the drama can do great things—witness the strides made by the Drama League of America.

The Organization of the Architectural Profession

By SIDNEY WEBB, LL.B.

Professor of Public Administration in the University of London (School of Economics and Political Science)

(*Continued from the last number*)

Specialization in the Modern Practice of Architecture

TURNING now to the composition of the profession itself, it is not clear how far there can be said to be a tendency to an increasing specialization and differentiation among its practitioners. There are, of course, architects who obtain a stream of work in a particular line and acquire a professional reputation for that line. There are, for instance, architects who build more schools than anything else and others more lunatic asylums. Architectural firms let it be known that they specialize in warehouses and factories, whilst others get a reputation for churches. There is quite a distinct small class of brewers' architects whose business lies in public houses.

The architectural profession differs, it may be said, from that of the painter or sculptor on the one hand, and from that of the public accountant or actuary on the other, in the fact that it includes a large amount of what is called consulting work, where the architect is called in, not to erect a building, but to give some advice, testimony or decision with regard to a job in which another architect has been engaged or respecting an existing building in which no architect is concerned. No small part of the aggregate remuneration of the profession must be derived from this "consulting practice," whether it is as adviser or expert witness in litigation, or as assessor or umpire in arbitration proceedings, or as valuer of building property, or (less frequently) as referee in disputes between two architects themselves—to say nothing of the quasi-judicial functions of the district surveyor or building surveyor under metropolitan or other statutory regulations of new buildings. A perpetual stream of complicated issues concerning structural damage resulting from building operations, "ancient lights" and other easements, sanitary grievances, leasehold interests and ground rents, dilapidations and "extras," and all the innumerable grounds of disputes between builders and their employers come, in these ways, not unprofitably before the consulting architect.* Many architects, especially in London, specialize to such an extent in arbitration proceedings and legal work, or other consulting business, as practically to give up erecting buildings of their own design. But all this, extensive and profitable as it is, can hardly be said to make for the establishment of a "consultant" branch of the profession. Occasionally two architects will be employed for the same building, when a professional of experience and repute is asked as "consulting architect" to guide and assist a younger and less experienced practitioner.† We do not know how far the practice prevails of one architect professionally consulting another, in order to obtain for his plans the advantage of the consultant's superior artistic taste or ability for design, or the consultant's expert knowledge in the use of steel ferro-concrete or other material, or the consultant's exceptional experience in a particular kind of building, such as a school, a hospital, or an asylum. As among the public accountants, this eminently sensible practice may be coming in.‡

Unlike the medical profession, however, the architectural profession seems not to have developed any class of practitioners who devote themselves wholly to this consulting work and do not themselves engage in ordinary general practice, possibly because an architect who did not himself build would soon cease to be deemed competent to advise! There are, how-

*A good idea of the range, variety and complication of this work is afforded by "The Consulting Architect," by R. Kerr, 1886, 313 pp.

"It is found in practice that the architect is seldom a good advocate in a case of his own, his indignation too frequently getting the better of him in a question which seems to touch his professional credit." (*Ibid*, p. 71.)

†Various authorities, such as the National Government Departments or county or municipal bodies, the Ecclesiastical Commissioners or the Incorporated Church Building Society, may require plans of buildings in which they are interested to be submitted to their own consulting architects for discussion.

‡"The late William Burges, a man of the most inventive genius, used" frequently to submit his designs to another architect for criticism and advice, "giving his colleague his fee and then following his advice or otherwise as he thought best." ("Architects," by Alfred Waterhouse, in "Unwritten Laws and Ideals," by Miss E. H. Pitcairn, p. 355.)

ever, other signs of fission. The quantity surveyors, indeed, may almost be said to have made this branch of consulting work into a separate branch of the profession which deals only with other architects. The district surveyors, in so far as they abandon general practice, are practically in a similar position.* The members of the Institute of Naval Architects belong undoubtedly to the engineering profession.

The Council of the R.I.B.A.

It remains to be said that the Institute—to which two women have been, without discussion, admitted as Associates and one as Licentiate†—has a constitution which bears the marks of past controversies and of the members' revolt in recent years against a too-continuous rule of old and trusted leaders. The Council may now consist of no fewer than forty-two members of eight different kinds. There is a President, two Past Presidents, four Vice-Presidents, an Honorary Secretary, eighteen Fellows, six Associates, the presidents (being Fellows) of the three largest of the allied societies, the presidents (being Fellows) of not more than six of the other allied societies in a certain rotation—this possible admission of no fewer than nine representatives of small provincial societies, though generally approved, being sometimes resented—and one Fellow or Associate officially representative of the Architectural Association. This Council is (since 1894) elected by all the Fellows and Associates in the United Kingdom by voting papers issued and returned through the post. So as to ensure a contest, the Council is required to issue annually, a fortnight before the annual meeting in May, a list of nominees which must include, besides the names proposed for the presidency, the two places of Past Presidents, the four of Vice-Presidents, and that of Honorary Secretary, the names of at least twenty-two Fellows (for the eighteen places) and of eight Associates (for the six places), whilst at the annual meeting any seven or more members (a majority of them being Fellows) may nominate any other candidate. A week later the full list, all candidates having equal typographical prominence, is to be issued to all members in the United Kingdom. The votes are returned by post, unsigned, and inclosed in sealed envelopes, with an outer envelope on which the member authenticates his vote. The anonymous votes are counted by independent scrutineers, who announce the result to the first business meeting in June of each year, at which any tie on the postal vote is decided by the votes of the members there present. Three of the Fellows and one of the Associates who have been elected to the Council—chosen by seniority in continuous service—become each year ineligible for reëlection during two years. The President is now habitually reëlected for a second year, but is then ineligible for reëlection during two years, and is, in fact, never again chosen. The Vice-Presidents, after four years' service, become similarly ineligible for reëlection during two years. No Past President may serve on the Council for more than three successive years. Even the Honorary Secretary is made, after six years' service, ineligible for reëlection for two years. Four separate standing committees have to be appointed annually for the promotion respectively of the art, science, literature, and practice of the profession of architecture; and each of them has to be elected (so far as concerns ten Fellows and six Associates) by the whole of the members in the United Kingdom by the same elaborate secret postal vote as that for members of the Council. To the members thus elected to each standing committee, the Council may add not more than five others, at least one of whom must

*The public officers who are so curiously designated "district surveyors," appointed under the Metropolitan Building Acts—architects who have under Sec. 140 of the London Building Act, 1894, to obtain a certificate of competency for their post, which is at present given after examination by the R.I.B.A.—have long had an organization of their own, the District Surveyors' Association, to which nearly every one of them belongs. We do not *hear* of any corresponding organization among the similar "building surveyors" in towns outside the metropolis. It is the duty of the district surveyor (who is not to be confused with the surveyor of the Borough or District Council, who looks after streets and drains) to scrutinize all plans for building work, whether of erection or alteration, and to pass them only if their execution would not constitute an infringement of the building regulations. He is remunerated by fees, which the builder usually pays. The duties of the district surveyor are accordingly those of a "building policeman" or "architectural magistrate" exercising very summary jurisdiction. The District Surveyors' Association protects the members against their superior, the London County Council, by whom they are appointed and by whom their districts are fixed, and maintains relations of friendly vigilance with its building act committee and superintending architect. But it also holds meetings of its members when any doubtful or disputed point of practice arises. The members discuss and come to a common decision, to which they severally conform. In this way, it is claimed, "mistakes on the part of individual members tending to compromise the general repute" are avoided ("The Consulting Surveyor," by R. Kerr, 1886, p. 209), wrongful decisions are overruled and corrected, and correct individual judgments are supported. The district surveyor is not absolutely precluded from private practice as an architect—all those appointed in recent years have had to agree to abandon it—but if he is concerned in any building within his official district, the plans have to be submitted to one of his colleagues appointed by the County Council.

†There is also no "color" bar. A few Hindoo Fellows, Associates and Licentiates are practising in India and East Africa.

be a member of the Council. No member may serve on more than one of these standing committees, and no member is eligible to serve on the same committee for more than six successive years. The Council nominates the recipient of the annual Royal Gold Medal, but even this may be disputed by any twelve Fellows, when the special general meeting of members must decide.*

What the Organization of the Architectural Profession has Accomplished

Apart from the really great improvement in architectural education, in which professional organization among architects has, directly and indirectly, played a large part, it can not seriously be doubted that considerable advantages have really been secured to the profession by its steadily increasing organization. It is clear that architects, as a whole, have risen steadily in public estimation. Even if we cannot claim that the artistic achievements of the common run of practitioners have been very remarkable, there is little doubt that they show much greater competence and skill in the arts of construction—complicated as these have been by the successive introduction and ever-increasing employment of new materials, the increasing dimensions and variety of the buildings required, and the constant multiplication of legal restrictions. Whilst, on the one hand, the difficulties of the architect's work have in these ways been greatly increased, the existence of such an expert powerful body as the Institute affords him an untold amount of assistance in technical matters, partly by expert investigations and the publication of valuable information; partly by giving to inquirers authoritative replies on knotty points of practice. The publications of the Institute on brickwork, on commercial paints, or reinforced concrete, on lightning conductors, and what not, have been of great value. An attempt has been made to extend to the individual practitioner who is harassed by legal proceedings the strong shield of a Professional Defence Fund, but this cannot be said to have been yet properly established. By constantly pegging away for three-quarters of a century, the professional organizations (notably the R.I.B.A.) have gone very far in the way of imposing on public authorities, if not on individual clients, conditions for competitions in the submission of plans which afford a reasonable protection to those who compete. One of these conditions is that the competing plans shall be reported on, and the adjudication therefore practically decided by a professional architect, acting as assessor, who is often nominated for the purpose by the President of the Institute. "It is an unwritten law," since, indeed, expressly formulated, that no assessor can by any possibility become the architect of the building over whose inception he has been the guardian, for he has naturally great opportunities of ingratiating himself into the good opinion of the Committee.* It may be claimed, too, very largely for professional organization, that not a little advance has been made in clean-handed honesty among architects—the point on which the founders of the Institute in 1834 laid most stress. We cannot yet say that no one calling himself an architect is ever guilty of accepting commissions from those who supply building materials or accessories, whether "discounts" in return for the inclusion of their articles in the specification, or "discounts" allowed to the architect when he accompanies this client to choose particular patterns; we cannot yet feel assured that anything in the nature of presents or gifts from builders or contractors is quite unknown; it is not certain that all the architects interested in royalities on patents, or as sole or part proprietors of, or dealers in, particular builders' materials or accessories, make the fact of their interest known to their clients before ordering these articles to be used; we do not invariably find the architect abstaining from holding shares or a partnership or some other pecuniary interest in business con-

*The "provident" or "charitable" side of the Institute, for the assistance of members in disaster, takes the form of a distinct organization, the Architects' Benevolent Society, established 1850, which is supported entirely by voluntary contributions. Arising among the members of the Institute, it has always been almost entirely composed of its Fellows and Associates, and it is staffed and managed at the office of the Institute, but it is open to every architect, either as subscriber or beneficiary; and one place on the Council is reserved for a representative of the Society of Architects. The T-Square Club, a private social gathering, often assists the Benevolent Society. There is an Architects' and Surveyors' Approved Society, under the National Insurance Act, for the benefit of all employees of architects, surveyors, and quantity surveyors, whether architectural assistants, draughtsmen, clerks, or typists. This society, which now has over 1,600 members, of whom 37 are women, was formed by the Architectural Association in conjunction with the Institute, the Society of Architects, the Surveyors' Institution and the Quantity Surveyors' Association.

*"Architects" by Alfred Waterhouse, in "Unwritten Laws and Ideals," by Miss E. H. Pitcairn, 1899, p. 351. It may be noted that Bodley was permitted to help Scott in carrying out the design for Liverpool Cathedral.

cerns or land companies with which he is brought in professional contact; in short, we cannot yet feel confident that no other consideration ever enters into the architect's specifications than the interest of his client. But there is every reason to believe that these practices—once, it is to be feared, common "customs of the trade" among architects and surveyors—are now much less frequent. They are at any rate now unequivocally denounced as acts of dishonesty and are, in fact, unknown in the practice of respectable members of the profession. To pass to minor derelictions, the Institute (and also the allied bodies and the newer Society of Architects) have more or less elaborate formulated ethical codes which prohibit public advertising, enjoin the signature of plans "in an unostentatious manner," and deprecate the exhibition of the architect's name on boards or hoardings. No architect may deliberately seek to supplant another—a consideration not always extended to architects in the salaried employment of public authorities—or take part in any competition which has been publicly blacklisted in the R.I.B.A. *Journal;* members of the Institute are expelled for this professional offence. He is definitely told that he must not, whilst practising as an architect, carry on the business of auctioneer or estate agent.* If he takes out quantities for his buildings (for which the Quantity Surveyor's Association prescribes a uniform commission at the rate of one and one-half per cent), he should be paid directly by the client and not by or through the builder. If he has any pecuniary interest in anything proposed to be used in his building, he is required at once to inform his client of such interest. It is nowadays extremely "bad form" for an architect to solicit business or ask for work, otherwise than indirectly by taking part in a competition.† It seems to be still a moot point to what extent, and with what degree of secrecy, an architect may, in his designs and plans, honorably make use of other men's talent, whether this be the talent of the pupils and assistants in his office, whose coöperation he does not openly acknowledge,* or the superior talent of another practising architect whom he employs as a consultant, or the simply purchased talent of a needy "ghost." There is no agreement as to how far the imitation of other men's designs, or their adaptation to different buildings, amounts to a blameworthy plagiarism. Finally, with regard to the scale of charges, elaborate regulations have been in force for half a century, based on the general principle of five per cent commission on the total outlay—this fee covering the preparation of all necessary drawings and specifications, all the correspondence and all ordinary supervision of the work—which, though not binding on either clients or architects, are the more generally adopted throughout the profession because their effect has been to maintain rather than to reduce the scale to which individuals might have been driven.† This method of remuneration is criticized as unfair both to the younger and to the more distinguished practitioners, because it prevents the former from offering their inexperienced services at lower rates and stands in the way of the men of greater skill obtaining the reward of their ability. It is not easy to determine to what extent the practice of paying a lump sum fee is coming in. The fashionable architect who can name his own terms will often refuse to undertake a small commission under a fee several times as large as his five per cent on the cost would amount to. On the other hand, the architect of a great asylum for a county council may find a lump sum fee of several thousand pounds very remunerative, though considerably less than five per cent on the outlay. The principle of equality in the rate of remuneration for jobs differing very much in size and complexity, and for work done by practitioners of varying experience and competence, is, moreover, mitigated in practice by the time and extra services lavished without stint by the

*About a score—say two per cent—of the architects so describing themselves in the London Directory for 1915 proclaim themselves as also estate agents. These are presumably not members of the Institute.

†"The times have certainly changed for the better since the leader of the profession did not hesitate to take round his portfolio of designs to those personally unknown to him who were supposed to have the erection of a church in view." ("Architects," by Alfred Waterhouse, in "Unwritten Laws and Ideals," by Miss E. H. Pitcairn, 1899, p. 357.)

*It is not clear how far the profession contents itself with the legal position. "The implied contract is, in commercial language, not that the architect shall do the requisite work with his own hand, but that he shall procure it to be done." ("The Consulting Architect," by R. Kerr, 1886, p. 297.)

†"Yet there have been gentlemen of position in the Institute who could permit themselves to be retained, against the personal claims of other members, in a court of law, to explain away . . . with all the licence of advocates at the bar," the schedule of professional charges imposed by the Institute. ("The Consulting Architect," by R. Kerr, 1886, p. 275.) The Institute has been latterly engaged on a revision of the scale—retaining five per cent as the normal basis, but providing for increased remuneration on commissions below £2,500, and in other cases. This has been suspended during the war.

younger men, whilst the busier leaders find their advantage in a continuous stream of commissions and are able to make concessions on the enterprises of exceptional amount (notably in the larger jobs involving little work in comparison with their magnitude, such as hospitals, asylums, or prisons) which tend naturally to fall into their hands. A more fundamental criticism—that remuneration by a percentage on whatever may prove to be the ultimate cost, without any fixed limit, gives the architect a direct pecuniary interest in extravagance in building, in the multiplication of extras, and even in the builder's overcharges, and that, at any rate, it discourages too much toilsome zeal in discovering the points at which the builder's inferior execution calls for a cutting down of his charges*—seems to have been so far ignored by the professional associations. It is only fair to add that (apart from the obvious proposal that the architect's commission should be reckoned always on the original estimate of expenditure only, and should be deemed, without increase, to include "extras" up to, say, fifty per cent) no satisfactory alternative method of remuneration has yet been suggested. It is possibly partly due to this failure to devise a less invidious method of remuneration that the constantly recurring grumbling of the independently practising architect against the architectural work of public authorities being entrusted to architectural departments, presided over by architects employed at fixed salaries and served by staffs of professionally qualified assistants—a practice which seems to be steadily increasing—has had practically no effect.

APPENDIX

With regard to the professional organization of architects in other parts of the British Empire, we have but little detailed information. In the self-governing Dominions, local organizations seem to have sprung up spontaneously on the British model, and these bodies were admitted to formal alliance with the Institute, the first (New South Wales) in 1892, and the nine others between 1907 and 1913.

In the commonwealth of Australia, where there are still not so many as five hundred architects in any way organized, there are now societies in all the six states. The first to be formed was apparently that of the architects of New South Wales, whose Institute dates from 1871, but was reconstructed in 1890. It has 73 Fellows and 56 Associates, of whom a score are Members or Licentiates of the R.I.B.A. It has adopted a "Code of Professional Practice and Charges" and publishes an illustrated bimonthly journal, *The Salon*, which serves also as the organ of the other Australian institutes of architects. It was by a long way the first to enter into alliance with the R.I.B.A., which it joined in 1892, fifteen years before its example was followed.

In Victoria the architects organized as early as 1871, the Institute becoming incorporated in 1890. It has 59 Fellows and 59 Associates, of whom 17 are Members or Licentiates of the R.I.B.A., with which it did not ally itself until 1910. An Architect's Registration Bill was introduced into the Victorian Legislature as long ago as 1888.

The South Australian Institute was founded in 1886 and incorporated in 1890. It has 26 Fellows and 16 Associates, of whom half a dozen are Members or Licentiates of the R.I.B.A., with which it did not ally itself until 1912.

In Queensland organization dates from 1888, but the Institute then founded was revised in 1904 and again in 1910. It has 23 Fellows and 14 Associates, of whom 4 are Members or Licentiates of the R.I.B.A. with which it allied itself in 1913.

The West Australian Institute dates from 1892 but was not incorporated until 1902. It has 25 Fellows and 10 Associates, of whom 3 are Members or Licentiates of the R.I.B.A. to which it allied itself in 1910.

The Tasmanian Institute of Architects, though of some years' standing, has not entered into alliance with the R.I.B.A.

The six Australian Institutes formed a Federal Council in May, 1915, "to represent the profession in all matters of a Federal character, especially in dealings with the Federal

*The professional answer to this objection seems to be that "it is not practically of much weight. The successful architect must be a scrupulously honest man . . . and he must be more than honest . . he must use every penny spent for his clients to their best advantage. This becomes a habit with him and outweighs any consideration of personal gain." ("Architects," by Alfred Waterhouse, in "Unwritten Laws and Ideals," by Miss E. H. Pitcairn, 1899, p. 352.) The architect habitually chooses and instructs the clerk-of-works, whom the client pays to ensure that the builder conforms to the architect's specifications.

Government, and to bring about uniformity in Australian practice." All the Australian Institutes make use of *The Salon*, the bi-monthly journal of the New South Wales Institute. Since the Architects' Registration Bill appeared in the Victorian Legislature in 1888, no information is available as to any progress of this movement.

In New Zealand organization dates only from 1905, when its Institute was established, having autonomous "District Branches" at Auckland, at Wellington, and for Canterbury, Otago, and Southland respectively. These have (Auckland) 29 Fellows and 11 Associates; (Wellington) 23 Fellows and 28 Associates; (Canterbury) 12 Fellows and 16 Associates; (Otago) 15 Fellows and 8 Associates; (Southland) 4 Fellows and 7 Associates—a total of 107 Fellows and 72 Associates, of whom 28 are Members or Licentiates of the R.I.B.A. This Institute, which came into alliance with the R.I.B.A. in 1912, has scored a triumph in getting its scheme of registration of architects carried into law, though with what result on the status and remuneration of the profession is not known.

In the Union of South Africa, where there are local organizations for the Cape Colony, Natal, and the Transvaal respectively, there seem to be some five hundred architects in general practice as principals, of whom at least half are not in any kind of organization.

The Cape Institute was founded in 1899. It has 32 Fellows and 9 Associates, of whom 17 are Members or Licentiates of the R.I.B.A., with which it became connected in 1907.

The Natal Institute dates from 1901, but was not incorporated until 1902. It has 20 members (the titles of Fellow and Associate not being used), of whom half a dozen are Members or Licentiates of the R.I.B.A., with which it allied itself in 1909.

The situation in the Transvaal Province is interesting. The Transvaal Institute of Architects is centered at Johannesburg. This body, said to comprise most of the older and better established practitioners, has 38 members, of whom 10 are Members or Licentiates of the R.I.B.A., with which it entered into alliance in 1908. There is also a South African branch of the Society of Architects, mainly centered in Johannesburg. This body, supported by its parent society, agitated strongly for statutory registration, which it succeeded in obtaining in 1909, by the Architects' Private Act (Transvaal), which the Provincial Legislature passed in that year. Under this Act all the architects then practising as principals in the Transvaal—180 in number, including the members of both the above bodies, and many others—were enabled to unite in the Association of Transvaal Architects, and, in return for an initial fee of five guineas and a subscription of five guineas a year, were placed upon a statutory register. Only registered practitioners are allowed by law to style themselves architects. They elect a Council to manage the register, but, owing to defective drafting of the law, the Council finds itself powerless to take any other action on behalf of the profession. A scale of fees which it sought to impose by by-laws had been set aside by the courts. Moreover, the Council finds itself unable to stop all sorts of persons—estate agents, civil engineers, builders, and so-called "structural experts"—from advertising for and undertaking architectural work.

Under these circumstances the movement for any extension of statutory registration to the whole Union makes little progress, though a long and complicated bill was prepared in 1913. The activities of the Cape, Natal and Transvaal Institutes seem to be mainly concentrated on inducing the Government of the Union to make better regulations for competitions for plans for public buildings, in particular for the adjudication to be made by expert assessors, of whom two should be nominated by an architectural advisory board.

The Canadian Dominion, which apparently finds work for more architects than all the rest of the British Empire outside the United Kingdom, has a considerable record of provincial organization, especially in Montreal and Toronto, although the movement for a federal union of the profession is scarcely a decade old.* Omitting details as to the local associations, we may note that, in 1907, the Institute of Architects of Canada was established, having for its object the federation of all the Canadian bodies. This object was successfully accomplished in

*There seems to be no local professional organization in Newfoundland, where half a dozen members of the Royal Architectural Institute of Canada are in practice.

1912, when a special Act of Parliament was obtained, and what had meanwhile become the Royal Architectural Institute of Canada was given a new Council of twenty members composed of delegates of seven provincial associations. The Institute is now geographically organized for Quebec, Ontario, the Maritime Provinces, Saskatchewan, Manitoba, Alberta and British Columbia, respectively, with a General Assembly meeting annually. The Institute, with about eight hundred members, now dominates the profession throughout the Dominion. Its General Assembly in 1908 adopted an elaborate Code of Ethics, scale of Fees and Regulations for Architectural Competitions, by means of which it is seeking to standardize professional practice from the Atlantic to the Pacific. Not more than thirty of its members belong to the R.I.B.A., either as Members or as Licentiates, and it did not enter into alliance until 1909.

Registration is, in Canada, still a provincial question. Ten years ago a law was passed by the Alberta Legislature for the registration and certification of all architects practising in this province—all those then in actual practice being admitted, whilst any newcomers had to prove their competence to the satisfaction of the Examining Board of the Alberta Architects' Association. It is reported that similar legislation is in process of adoption by the other provinces.

In the other parts of the British Empire, notably Egypt, East Africa, India, the Straits Settlements, Hongkong, the West Indies, and the West African Dependencies, a certain number of British architects carry on practice, several of them members of the R.I.B.A. or Society of Architects (including some Hindoos), but there is no local organization. In British East Africa, where objection is raised to the admission, by the R.I.B.A. and the Society of Architects, of persons of any color, there is a separate East African Association of Architects, confined exclusively to local practitioners of the Caucasian race, which has applied for alliance to the R.I.B.A.

We have been unable to put together any information as to the professional organization of architects in continental countries. The profession is everywhere more closely connected, both with the Government and with the universities and learned academies than it is in the United Kingdom. We note that in France, where the profession occupies a very distinguished place, there is a Société Centraleé des Architectes Français; an Association Provinciale des Architectes Français, with its own monthly *Bulletin;* a Société Nationale des Architectes de France; and, in some ways, the most distinguished of all, the Société des Architectes Diplômés par le Gouvernement. There is also a Caisse de Défense Mutuelle des Architectes, and a whole series of local associations, or sociétés regionales d' architectes, such as those of the Department du Rhône, the Department de la Maine, De la Basse Normandie, Du Nord de la France, d'Angore, de Lyon, etc. There is also a Société des Diplômés de l'Ecole Spéciale d' Architecture.

In Germany and Austria there seem to be great professional associations admitting both engineers and architects, in which a large part of the attraction of membership may be the excellent technical journals that are thus published. We note the great Verband Deutscher Architektenund Ingenieur Verein at Berlin, and the Oesterreichische Ingenieur und Architekten Verein at Vienna, each with its weekly journal. But there is also a powerful Architekten Verein at Berlin, a separate Vereinigung Berliner Architekten, and local Architekten und Ingenieur Vereine at Frankfurt, Mannheim and elsewhere. In Hungary there is a Magyar Mernok es Epitesz Egylet (a society of engineers and architects), and also a society of private architects. Switzerland, too, has the Schweitzischer Ingenieur und Architekten Verein. Holland has its Maatschappig tot Berorderung der Bouwkunst, and also the Genootschap Architecture et Amicitia. Belgium has its Société Centrale d'Architecture de Belgique, and also its Chambre Syndicale des Architectes de Bruxelles, its Société Royale des Architectes d'Anvers, its Association des Architectes de Liége, and other local organizations. In Italy there is the Societa degli Architetti Italiani, with its weekly *Bolletino,* and also an Associazone Artistica fra i Cultori di Architetturn, and a Collegio degli Ingegneri ed Architetti Italiani at Rome, and similar "colleges" at Genoa, Turin, Messina, Florence, Milan, Palermo, Bologna, Bari, Venice, etc. Russia has La Société Imperiale des Architectes Russes, with a

monthly journal, and Sweden its Svenska Teknologforeningen. In Spain there is the Societé Centrale des Architectes Espagnoles and also such local societies as the Association des Architectes de Catalogne, Vizcaya, Navarra, etc. Portugal has its Societé des Architectes Portugais, as well as the Association Royale des Architectes et Archéologues Portugais. In Japan there is the Institute of Japanese Architects.

Practically all these bodies, together with many academies of arts, faculties of architecture, architectural schools, and municipal and government departments of works, buildings and monuments in seventeen different countries are represented in the International Congress of Architects, which has been held every two or three years since 1897. An International Permanent Committee, consisting of 100 members, has an office in Paris, and arranges for the successive Congresses, at which several hundred delegates from the different countries meet for a week's discussion.

The Subject of Camouflage

MANY inquiries have been received at the Octagon as to what possibilities there were for architects and others to offer their services in connection with camouflage work. On July 27 last, the Institute was informed officially by the War Department that it had under consideration the question of a suitable organization of the personnel and equipment of such sections of camouflage as might be deemed necessary to raise and maintain after details of the operations of camouflage sections had been obtained from abroad. It had been decided by the Department that, in accordance with existing laws and regulations, such service would become a part of the Corps of Engineers.

The sources from which the personnel may be drawn are fixed by law and, in addition to the Regular Army personnel, include assignment to active duty of members of the Officers' Reserve Corps and appointees from the country at large. Enlisted men will be obtained by voluntary enlistment or by selective draft. In closing its letter, the War Department expressed its appreciation of "the patriotic interest of the American Institute of Architects and trusts that in the furtherance of their desire to be of service, qualified individuals of this Association may see fit to join through voluntary enlistment or by appointment such units as may be authorized."

A few days later Major Evarts Tracy* was appointed to take charge of the organization of a department of camouflage and reported at Washington for that purpose. It is proposed to organize one company without further delay than may be incident to the requirements involved. This company will consist of commissioned and non-commissioned officers, and will, it is expected, be selected from among architects, painters, and sculptors. The enlisted personnel to bring the unit up to the proper strength will comprise metal-workers, carpenters, modelers, cabinet-makers, scene-painters and artisans whose trades have fitted them for the multitudinous occupations involved in the application of camouflage to modern military needs. As far as possible, the commissioned and non-commissioned officers will be chosen from among those who have already registered with the Institute or other bodies. It is not essential that a man should have had previous military training, or that he should speak the French language, although these things are of material advantage. There is no age limit, but it is believed that none will be acceptable over forty-five.

For the information of those who have made inquiry on this subject, as well as for others who desire knowledge, it should be stated that the department of camouflage will be a strictly military adjunct to the army, governed by military regulations. Its work embraces every conceivable kind of operation, from advanced reconnaissance under fire to the simplest form of concealment work designed to secure every form of military operation from observation by the enemy. It is in no sense a studio affair but a definite factor in modern war requiring a knowledge of how to use every form of artifice and how quickly to carry out plans which have been perfected through study and experience.

For the present, one company will be formed. When it will go to France is not known. When other companies will follow has not been determined. In making arrangements for transportation, consideration has to be given to the order of necessities. Many architects and artists of all kinds are impatient to do something. They chafe under the delay. Yet patience is required in these matters, and the practice of it can render a distinct service. All is being done that is possible, and, as we have stated on other occasions, it is far wiser to wait patiently for a chance to do the work for which one is best qualified than to take up something simply for the sake of being active. As soon as it is practicable, we shall publish further information of interest in camouflage development.

[EDITOR'S NOTE.—Major Tracy has asked us to state that while all possible plans are being made it is well to remember that there is a very real enemy constantly disarranging them, even though the newspaper reports seem to indicate nothing but an unchecked advance.]

*Major Tracy is a member of the firm of Tracy & Swartwout, Architects, New York City, and is Chairman of the Institute's Central Committee on Preparedness, Mr. Aymar Embury II being Vice-Chairman in charge.

Telephone, 0434, Mayfair. Telegrams, RIBAZO, London.

Royal Institute of British Architects.

Incorporated in the Seventh year of William IV. and the fifth of Victoria

9, Conduit Street, Hanover Square, London W.

11th June, 1917.

To
The President and Council of
The American Institute of Architects:

Gentlemen,

Probably no group of Britons has been wont to enjoy a closer bond of intimacy and mutual understanding with its corresponding group across the Atlantic than that which has so long and so happily subsisted between the architects of your great country and of ours. For this reason, if for no other, it seems natural to us to yield to a very evident desire among our members, the desire to give expression to the cordial and affectionate satisfaction which we feel in the recent practical evidences of close community between our nations.

The world-struggle, a fight not on our side for material possession but for the maintenance of those ideals which are the most precious heritage of man, is, as we all feel, not one in which the exponents of our Art are without interest. Architecture, the least luxurious and the most humane of the Arts, can never be aloof from the deeper and worthier instincts of mankind. We feel confident therefore that if we, as representing in our degree the architects of Great Britain, send you at this momentous juncture a word of heartfelt international greeting you will not think that we are departing from the proper functions of a professional Institute.

Had we any doubt on this point that doubt would be removed by our remembrance of the remarkable utterances of Mr. Cram in October 1914 and the comments of Mr. Clipston Sturgis on the position of England in the War, which together with other expressions by American Architects on the subject have been very eagerly read and warmly appreciated here.

Gentlemen, the heart of Britain has been warmed by America's action. We British architects are not the slowest to feel that warmth; and knowing that with you too the pulse of national life is strong, we feel a lively satisfaction in sending to you - as architects to architects - our very cordial welcome and our acknowledgment of profound pleasure in this union of the already kindred races.

In conclusion we would beg that so far as it may be practicable you will regard this message of ours as a message to the general body of architects in the United States.

With renewed expressions of brotherly goodwill,

We are
Gentlemen,
Yours very faithfully,

Ernest Newton — President.

Paul Waterhouse
Henry T. Hare
E. Guy Dawber
} Members of Council

Hon. Secretary.

A Fac-simile of a Letter Recently Received from the R. I. B. A. and to Which Proper Reply Has Been Made by President Mauran and Secretary Parker

*The Théâtre du Vieux Colombier in New York

By ANTONIN RAYMOND

IN THE many attempts of late years to re-create drama as the dominating interest on the stage, architects were not appealed to by any of the reformers until Jacques Copeau, realizing the necessity of the organic unity between the house and the stage of the theater, laid a new problem before them. The architect, aside from solving the practical demands of the problem, had not been supposed to be directly concerned in the creative efforts of the dramatic producer. He was left to drift for himself, free as to style, lighting arrangements, and accessories, and the purpose and amount of ornamentation depended largely on the sum appropriated. Copeau demands a complete understanding of his efforts on the stage, a direct coöperation in his attempts to return to the initial interests of dramatic art and to establish the forgotten bases for dramatic creation. This means that theaters which are designed to house and serve the drama in Copeau's sense are to be of a definite character, and it is not the problem of the architect to determine that character. The architect is to be dominated by the poet and the actor as another element of the organic whole.

In order to make myself clear on the subject I should like to indicate the conditions in Paris and the manner in which they prompted the most important of the efforts toward reform of the French stage of late years—that of Antoine and the succeeding attempts of Copeau, who is coming to this country to bring about an understanding of modern French dramatic art in the United States.

The American public at large is little acquainted with the modern development of the French drama; at best, it associates the French theater with the productions of the Boulevards. But is the Boulevard typically French? To a stranger it seems to be so, but those who observe closely soon will find out that the smallest chance of learning to know Paris offers itself in the neighborhood of the Opéra. Neither the public, the shops, the cafés, nor even the theaters are there characteristic. They are as little Paris as is the atmosphere of the Moulin Rouge, where the German tourists used to go to learn it. It is easily understood that the patrons of those theaters were cosmopolitan. It is more astonishing that their products triumphed and were acclaimed as distinctively French in foreign countries. In Berlin, Copenhagen, Vienna, and other cities they rejoiced in claiming to understand the "finesse" of these "French" creations; judged from that, these cities have just as much sense of humor as they have on the Boulevards. But how comes it that the foreign countries understand Racine, Corneille, Molière but superficially? It is because these playwrights are French, characteristic and national, while the productions of Flers-Caillavet, Wolff, Croissete, and the like, are only to amuse the visiting globe-trotters during their stay in Paris.

In the nineties of the last century the Théâtre Libre was founded. Its creator was Antoine, and its motive was a protest at the conditions I have narrated. It was a realistic theater. Antoine discovered Ibsen for Paris, which had a greater importance than the scenic and the stage management nouveautées going on at that time. The Théâtre Libre was a program theater. It was a rebellion against the pseudo-dramatic creation and, somehow, a predecessor of the reaction against theatrical symbolism. Of that theatre all that is left today is the name, a symbol only. The Théâtre Antoine is a good example of the general kind. How can one then speak of regeneration if Copeau, seized by the same indignation in 1914, quickly reconstructed the erstwhile popular music hall in the Rue du Vieux Colombier into a new theater, as a protest against the infamy perpetrated on the Boulevards, just as the Théâtre Antoine had, in its turn, been a protest? How is it that the work of Antoine, the purity of which was announced to be the holiest of holies and which has been considered a lasting restoration of the past glory of the French Theater—how is it that it left little or no trace? Copeau says that Antoine's undertaking and all those similar to it

*To be remodeled from the Garrick Theater.—EDITOR.

suffered from a common malady. They were built up on a narrow literary platform and collapsed as soon as the program was in the least abandoned or exhausted. It was more a literary than a dramatic work. He assures us further that he will avoid this fault because he is, fortunately, an eclectic. There does not exist a literary direction to which he would be opposed *a priori*. He knows only good plays and bad plays. In the repertoire of his first season there were Æschylus, Euripides, Molière, Racine, but there were also Renard, Musset, and Mérimée, side by side with Becque, Porto-Riche, Bernard, and Courteline. Among the announced premiéres there were Vielé-Griffin, Claudel, Snarès and Ghéon, Schlumberger, Copeau, Shakespeare, Heywood, Ibsen, Wyspianski, Shaw and Synge.

Copeau's indignation is directed against the repulsive market where the theater fights with moving pictures for the frivolous public; against the unbridled hunger of authors; against the abominable tyranny of competition, which causes big expenses and usually destroys the unity of the play. He has built his theatre away from the electric signs, on the left bank of the Seine, in the quarter of the intellectuals, in the quiet Rue du Vieux Colombier, which gave the theatre the name against which it never sinned.

He saw that the theater had become a dishonorable game, the players again a minor caste for which the frivolous public stands because of its different morality on which it prides itself, while the success of the play is assured by scandalous stories. Copeau wants to "décabotiner" the actor and create for him an atmosphere more fit for his development, human and artistic; to cultivate him; to instil in him a conscience and to initiate him into the morality of his art. That is why he composed his troupe of people bound together by the same enthusiasms and who, though not famous, are not dilettantes. They have a high opinion of their own profession and a repulsion for the ugly comedy which Society plays around the actors, a comedy born only of curiosity and a thirst for sensation, not by respect or love for dramatic art.

Copeau is the first in a long time who in his endeavor to achieve a reform does not lay great stress on the scenic arrangement, as has been customary with the reformers of late years. He does not admit that the decoration and the properties should have a great importance; the importance of the scenic arrangement, according to him, is really negative, the chief concern being to arrange it so that it shall be unimportant. In this resolution seems to lie the real moment of his reform. All theatrical reformers before him could be summed up as scenic reformers (e.g., Rheinhardt). Of course there was a reaction toward simplification of the scene before, but that simplicity seems to have been intentional, and to have been another way of suppressing the poet's work—something done for its own end. Copeau calls it simplism, which does not go always hand in hand with real simplicity, and he sees in this tendency to underline, and to magnify by material means—often naïve enough—the poet's intention, an insult to French taste. Drama must be able to express itself by the root elements—the text and the acting. The poet and the actor will again become the only creators on the stage. In so far as they appeal for help to other artists, architects included, they demand, above all, their discretion.

That became the watchword of our endeavor to so reconstruct the present Garrick Theater in New York City as to enable Copeau to use it and yet remain faithful to his principles. Before attempting to sketch out the work to be done in New York I may mention what his theater was like in Paris.

There he has succeeded, with little means, in adapting a music hall, which served the purpose more or less well and was in accordance with his original program. The plan of the theater in the Rue du Vieux Colombier was, unfortunately, a very long oblong with a small stage at one end, its ceiling divided by arches. He enlarged the stage by taking advantage of the arch nearest to it, so that before the stage proper there was a narrow fore-stage. The separation was by an arch structure with permanent wings, and it was possible to isolate the stage by a curtain. The fore-stage was used either in connection with the stage or by itself.

This theater forsook entirely the conventional scenery. Interiors were composed out of wings of neutral colors. The wings remained neutral, too, even for an open scenery with a

prospect and horizon; they were painted by Francis Jourdain. It has to be admitted that by this system of decoration (in the interiors, according to the demand, there was placed a window, a door, or a stair) one can attain remarkable results. It is especially important that the stage be so contrived that in every case both the background and the middle ground are most favorable for scenes which depend upon relief in the sense of the drama. Groups and colored spots are folded and unfolded according to the demands of the dramatic situation and not according to the method of the most and the least important figure. As to the neutral colors of the scenery employed, I should like to remark that this is only the first step and far from the final word; it was adopted to eliminate the unwieldy precedent and as a base for further development.

The war abruptly terminated the activities of the little theater in the Rue du Vieux Colombier, and most of its actors were scattered on the many French fronts. Its director, spurred by the success of his last season, continued, nevertheless, his researches, and the coming winter should give him an opportunity to demonstrate their results in practice.

The theater in New York City is not to be a copy of the theater in Paris. It will be the result of continued studies, and it must be regarded as a further step in the long process of development which has been only started. It is difficult to explain the various problems confronting us in trying to rebuild the Garrick Theater for Copeau without going deeply into his ideas regarding the spirit in which he conceives it, for this is, of course, the reason for the outside forms which it will take. We have to bear in mind all that was previously said about the nature of his reforms and remember that he desires to put fresh life and living interests on the stage, now used for dead forms and conventionalities. He believes that he can do so by bringing about a closer play and intimacy between the actor and the spectator. A great deal of his energy is spent in another direction, that is toward the realization of a fixed stage which would insure the reign of the poet and the actor in the theater, and once again free them from the load of misdirected and wasteful work of continuous scenery changing. The equipment of such a stage would have to be very pliable and would consist of parts adaptable for many uses and worked out with precision as to size and color. It would resemble in many ways children's building blocks, each one for a determined purpose, and the possibility of combinations would be infinite.

The results attained in those directions must yield harmonious arrangements, each working into and with the other, and there is no doubt that the ingenuity and collaboration of architects here can be of great value.

There is reintroduced, for example, the tréteau of the ancient village players. It is a platform about three feet high with steps on each side of a bench at the front and steps in the center of the three remaining sides. By its position and arrangements it naturally forces concentration of action upon a small elevated space. A jump of its full height or the use of its easy steps creates a variety of entrances. A plain cyclorama of neutral color forms both the sides and the background. Sometimes the scene consists of the cyclorama only, and a simple cube in the center of the stage is the pivot for the action. The removable platform over the orchestra pit, a riser's height below the level of the stage, offers another variety, and by it and by a few steps the floor of the auditorium itself can be reached and utilized as a third extension to the stage. The walls around the proscenium opening are pierced by four windows, with small balconies, accessible to the actors, offering another opportunity to extend the stage. The two lower windows can be connected by steps with the stage extension over the pit and serve as doors. It is almost impossible to convey a clear idea of this attempt to systematize and simplify the now so complicated mechanism of the stage. To order it like the intervals of the scale and to play it without effort, to use it as one uses language, is the aim.

The frame of the proscenium opening is strong and dominating, to emphasize the most important part of the theater. The rest of the theater is kept as simple, direct, and unassuming as plain plaster can make it, and a few simple moldings are the only ornament. Great stress is laid upon the lighting, as the desired lighting effects on the stage depend to a great degree on the lighting of the house itself.

Reflected light allows the application of a cold illumination. There are sources of warm, gayer, and more intimate light.

Unfortunately the present theater building, an antiquated structure, is greatly limiting our possibilities, and what, with the little time at our disposal, we shall be able to accomplish remains to be seen.

The New Drama and the Theater of the Future

By PERCIVAL CHUBB
Retiring President of the Drama League of America

I

A NEW drama is calling for a new kind of theater—or shall we say, in view of the many species of the new drama, for several new kinds of theater? Logically, it would seem that there should be as many kinds of theater as there are major types of drama. Certainly each of the distinctive historic types has had, and should have, its own distinctive kind of theater, as Mr. Brander Matthews has so concretely shown in his "Study of the Drama," which, as he says, is based on "the conviction that all the masterpieces of the dramatic art were originally written to be performed by actors, in a theater, and before an audience of the dramatist's own contemporaries." It is but a step in thought to the general principle that the structure and size of a theater must depend upon the kind of plays intended to be presented in it. A clear recognition of this position is going to lead to a much closer partnership between architect and play-producer; and it must necessarily involve the architect in a wide comparative study of the drama and the whole changing technic of stagecraft.

To understand the present situation in regard to the housing of the drama, the architect must first recognize the thoroughgoing overhauling of dramatic tradition which has been taking place during the past thirty-five years. Only when he has taken stock of what has been going on, will he realize what radical reforms the new drama is demanding, both in the construction of the stage and of the theater as a whole. There are the many new kinds of plays to inventory, and numerous innovations in lighting, stage-setting (especially the new architectural motivation), and stage construction (the increasing use of the apron stage, e. g.) to reckon with.

The influences which have led to these and other changes are many. If from among them we select that of Ibsen as outstanding, it is not merely on the score of his stage technic, but also by reason of the spirit of the man—his temper of relentless interrogation and challenge. "I come to question," he wrote; and he exacted a veracity which set men to calling in question all their traditions, even the most cherished. Under his influence, and that of the rationalistic movement of which he was part, the modern mind has been sharpened to the keenest scrutiny, even to a settled suspicion of everything that is old and established. There are new ways, a new life; and therefore the old machinery will no longer serve. A new soul must have a new body.

Even as the old type of drama which Ibsen found had to meet this questioning, and has succumbed to it, so must also the one traditional type of theater. We now ask why we should longer tolerate a theater which had its origin long ago under conditions which have ceased to be. Why this yawning, perspective-less stage? this vaulting proscenium arch? those top-lofty seats looking down across a gulf on the diminished heads of the actors? Why those oblique boxes, distorting the vision and revealing all the disillusioning secrets of the wings? These and many similar questions must be met.

So far, the most palpable outcome of this new rationalism is the Little Theater, which plainly announces that certain kinds of plays call for an intimacy which the larger theater makes impossible. How far is that principle to carry us? How many types and sizes of theaters should there be to provide for plays ranging all the way from the cosy parlor play to the most spectacular historical play and

pageant drama? An answer can be made only after that thorough survey, already insisted upon, of all the new departures and more audacious experiments in playwriting and stagecraft which have been made during this past decade or two. We have to take into account not only the innovations called for by the varied work of Ibsen, Maeterlinck, Barrie, Yeats, Shaw, Synge, Galsworthy, Dunsany, but the new departures of Gordon Craig and his followers; of Ben Greet, Winthrop Ames and Granville Barker; Sam Hume, Stuart Walker, Ernest Jones—to mention only the more familiar names, and omitting mention of what has developed in France, Germany, and Russia. Then there are the less obvious influences of the new pageant-drama, especially the possibilities suggested by the monumental setting and novel devices used in Mr. Percy MacKaye's "Caliban." We do not speak of the antique modes of decoration— all the irrelevancies and flamboyancies of the old playhouses, which must go the way of the rococo splendors of a by-gone time. They do but serve to emphasize the call for sweeping changes in the treatment of the theater interior.

II

Here, surely, in the creation of a new modernized theater responding in all ways to the spirit of the new drama and the new art generally, is a stimulating challenge for the architect, working, as we have said, in close collaboration with the play-producer of forward vision. We do not suggest a sudden and far-reaching revolution. The theater-going public is not ready for that. But it is getting ready. The work of educating audiences for the new theaters proceeds apace. Much is being done through the Drama League of America. Its growth is the most significant symptom and prophecy of the coming new order of things.* It is the best epitome of impending developments.

The League represents a far-reaching national awakening, on a comparatively small scale as yet (some twenty-five thousand members, not counting its club affiliations), but expanding most hopefully and potently. It includes that rapidly increasing constituency of readers of drama, and of books about the drama in all lands, to whose demands for the printed play the publishers are responding by an unprecedented publication of dramatic literature—a Drama League Series included. It focuses the interest aroused in literary clubs and women's clubs, in colleges and high schools, in amateur and community organizations; and it is helping to coördinate these. Through its circuit plans it is organizing intelligent theatrical patronage on a large scale. As its recent convention in Pittsburgh showed, it is also helping the Little Theaters to organize; and it looks forward, after the war, to the establishment of a national theater and school of acting. These are some straws on the wind that is blowing strong for change.

There is a gathering revolt here against mere traditionalism in the theater. With it is combined a revolt against the shameful commercialization of dramatic art. An essentially commercial people, we have been tenderly apologetic for commercialism, but we are getting bolder and more truthful. We are going gradually to rid ourselves of the cant that has marked the doings of mere traders in art. We have been dazed and silenced by the enormous commercial success of the "movies;" but we are beginning to get over that, too, and to recover our artistic senses. And with these reactions against commercialism there is springing up a hope and expectation of a more decisively American move-forward in drama which shall bring distinction and beauty to the stage. Soon, surely, there must be an outward and visible sign of this dramatic renaissance in a new type of theater—a new body that shall be worthy of the new soul which is being born amidst all the throes of these tragic times—a new birth of art which is to signalize the larger gestation of a more humane civilization.

*By way of emphasizing and better fulfilling its national function, the League at its recent Pittsburgh convention decided to move its headquarters from Chicago to Washington, where it hopes to connect more intimately and continuously with representatives of all its centers—including those on the distant Pacific coast.

TAI FAH MIN
Mr. Reginald Barlow—1912
Mr. Albert Bruning—1916
(This illustration is of Mr. Barlow)

THE DAFFODIL
Mr. Schuyler Ladd—1912–1916
(This illustration is of Mr. Ladd)

The Yellow Jacket*

By HENRI PIERRE ROCHÉ

FIVE years ago a group of young Frenchmen, met together in a Paris salon, were reading in *Comedia*, the journal of the theater in France, a short letter from Chicago which plunged them first into surprise and then into enthusiasm. The letter told of a play which had been written by two Americans, George Hazelton and Benrimo, after the Chinese method, where the same sumptuous decoration served for all the scenes, where the successive stages of action were announced to the audience by a director, and where a few tables and tabourets, managed by a property man supposed to be invisible, sufficed to construct towering mountains, houses, boats floating upon broad rivers, bridges across abysmal depths, or frowning fortified castles.

Three years ago the same group learned that "The Yellow Jacket" had been produced at London. One of them crossed the Channel immediately, saw the play, fell madly in love with it, and bought the rights for France. A little later the decoration and costumes were acquired and "The Yellow Jacket" would have been seen in Paris in November, 1914, at the Theatre Edouard VII, launched by a group of American, French, and English theater lovers, if the war had not arrived.

The first American production of "The Yellow Jacket" had only a moderate success. Its history is a striking example of how the great American public still fails to discern, unaided, the big American plays. Frohman said of this one: "It will go round the world!" And indeed it has, for soon it will have been produced in every great capital. London, Munich, Budapest, Vienna, and Dusseldorf have seen it. Reinhardt produced it in Berlin with the perfection of detail and the finest group of actors that could be assembled in Germany. Unhappily, the translation was defective and had the effect of retarding the action, for in many places the same passage in German was double the length of the English original. The Berlin critics also complained that the play was more a Chinese demonstration than the living, moving tragi-comedy it was at London. At Moscow it was gorgeously presented, but perhaps not in a spirit absolutely conforming to that of the authors, for we have seen a photograph of the love-boat scene where the boat was not only suggested by the words of the Chorus and the mimicry of the actors, but accentuated also by the form of the drapery.

Recently "The Yellow Jacket" was presented in Spain and in South America, and after its tour of the world, it returned to New York City, finally to be comprehended by the theatergoers of that city and there to pass a triumphal autumn and winter. "The Willow Tree" is perhaps one of its children, since one of the authors of "The Yellow Jacket" collaborated in the writing of it and has therein introduced the same pearl-embroidered language, although it is quite different. Is this world success of "The Yellow Jacket" an exceptional thing or is it a presage of the success of a number of American plays? We think that the spirit of the American theater of tomorrow may be sufficiently broad, simple, and human to spread throughout the world. Many American characters are already universal because of these qualities—are not Buffalo Bill, Nick Carter, Charlie Chaplin, already dreamed about by children the world over?

But "The Yellow Jacket" is exceptional by reason of a wonderful quality which I consider to be essentially American. The daring, yet at the same time the smoothness of the creation, uniting in itself such widely separated elements of world poetry and even adding new ones, then melting them in one flow of deeds and words, full of music and fancy, belongs to the new continent! This play is already a classic. It will grow with the years. Children at school will learn its fragments by heart, and some of its lines will become lasting proverbs. Above all it is theater, theater, theater!

Let us narrate, briefly, some of the things which pass before us so miraculously and yet with such simplicity. At one moment, the farmer, become executioner by royal mandate,

*A Play Done in a Chinese Manner. By George Hazelton and Benrimo. Published by the Bobbs-Merrill Co., Indianapolis.

WU FAH DIN WALKS IN THE GARDEN

1912 KOM LOI 1916
Mr. Walter F. Scott Mr. Henry Buckler

beheads a traitorous servant. Just as the blade of the huge saber descends upon the neck of the culprit, the property man hides the face of the young woman with a square of red cloth and tosses upon the ground a small red pillow to represent the bloody fallen head, while the supposedly dead servant retires from the scene, quite unnoticed by the audience. The whole attention of each spectator is captivated by the little red pillow. Each comprehends instantly the full dramatic force of the incident. The scene seems almost silly in recounting it—and there are always those few unimaginative spectators who titter at the moment—yet those who have seen it with imaginative eyes will remember how moving and how living an action it was.

Later on there is a love scene by moonlight in a boat. The hero and the heroine recline upon four chairs over which there has been spread a simple drapery. Behind them stand the property man's two assistants who imitate the slow sweeping motion of paddling. Another, with bits of sand-paper, makes the tranquil water to ripple softly as the boat swims gently down the shadowy stream. It is childish! Ah, it is just because of that childish quality that it becomes so cheerful and so lovely an illusion. The audience feels only the spell of delicious night on the bosom of a great river. And with what magic is that spell accentuated! The two lovers, themselves a part of the revery into which all are plunged, see, at the same moment, the distant light of another love-boat which advances, passes, and retreats into the distance. Their eyes follow it with a gentle intensity in which every spectator participates with breathless interest, while subdued voices make soft music seem to be wafted across the water from the passing boat. Who that saw will ever forget that boat upon that river?

And finally, when the young hero departs with the philosopher to reconquer the throne of his father, both mount a chariot represented by two great standards upon which wheels are traced in outline. The actors mimic the motions of mounting and the action of departing, and the beating of hoofs, the clash of wheels and the

rattling of the harness are borne across the footlights to the audience with a vividness that no realism can equal. These suggestions of scenes, of which the play is almost a continuous succession, are far more realistic than the elaborate stage mechanisms of today, and the very beautiful Foreword to the play explains that this was indeed the hope that the authors had in mind: "The purpose of the creators of this play is to string on a thread of universal philosophy, love, and laughter, the jade beads of Chinese theatrical convention. Their effort has been to reflect the spirit rather than the substance. While the story of The Yellow Jacket is not taken from any direct source, it is hoped that it may convey an imaginative suggestion of all sources and reflect the childhood of the drama. It might be said in a Chinese way that scenery is as big as your imagination. Primitive people the world over begin to build their drama like the make-believe of children, and the closer they remain to the make-believe of children the more significant and convincing is the growth of their drama."

Someone asked one of the admirers of "The Yellow Jacket" what it resembled, and in replying he did not hesitate to speak of the Greek tragedies, the Mysteries of the Middle Ages, of vaudeville, of Punch and Judy, and of Shakespeare. The Chinese Ambassador at London went to see the play and when one of his English friends inquired of him whether the play truly resembles the Chinese theater, he answered, after a silence: "It is Chinese enough to make me homesick."

Those who believe that the theater ought to have a moral and educational value should encourage the production of plays like "The Yellow Jacket." In this really great work the authors seem to have abandoned themselves to the fantasies and the poetry of life, letting themselves glide hither and thither about the world with eyes indifferent to good and bad alike, painting in charming colors whatever seemed to suit their fancy, and yet, when one returns home after the play and recalls the story woven in word and picture, one is suddenly surprised to discover the moral significance hidden beneath its charm—a significance which grows steadily stronger once the discovery has been made. The young hero, after all, has found only deceit and falsehood among the young courtesans, exquisitely as they presented themselves and adorable as they seemed to his youthful eyes as they revolved with mincing steps upon the little tabourets, pedestalled like the wares they were, or reclined amorously in the love-boat. The temptations of life array themselves before him in simple symbols, and he finishes, through the ardor of his purpose and the strength of his devotion—blessed, it is true, with the tiny slipper as a *gage d'amour* from his well-beloved and the magic talisman of the little tunic of his babyhood, upon which his mother had written his history in words of her own blood—by triumphing over all his adversaries, overcoming all temptations, conquering all the forces and powers of the wicked who plotted against him. As says the Chorus: "This play deals with mother's love, the love of youth, and the hate of men, which makes them do unhappy things." It is a piece of symbolism in which the flights of the imagination one may bring to bear upon it are as illimitable as the paths of the universe.

Listen to the players speaking:

The Chorus, addressing the audience on behalf of his brothers of the Pear Tree Garden: "Observe well with your eyes and listen well with your ears. Be as one family, exceedingly happy and content. Heaven has no mouth. It makes men speak for it."

The Mother, who has been commanded by her Ancestral Spirit to mount to heaven and send the august Wu Hoo Git, her baby boy, on his world journey alone: "Will I hear his baby cry and not be able to come to him?"

The Ancestral Spirit: "Yes. Yes."

The Heroine, seeing the hero for the first time: "He stands so straight the clouds separate to form a pathway for his brain."

The Philosopher, encouraging Wu Hoo Git upon his journey toward the sun-hued garment: "No man can foresee his battleground." And again: "Every man must look into the garden of his soul alone."

Line after line could be taken out of this play, so rich is it in philosophy and so human is its poetry, but if to those lines one joins the memory of the scenes as they were presented by the players of the Pear Tree Garden—as they were announced by the Chorus—as they were arranged with such stolid indifference by the Property Man, one has found a form of imagery

1912 Wu Hoo Git 1916
Mr. George Relph Mr. George Gaul

1912 The Property Man 1916
Mr. Arthur Shaw Mr. Arthur Shaw

not easily to be forgotten. One may also say, in the drama, that the perfection of the rôle determines the perfection of the actor, up to a certain point. Thus it was that Mr. Ladd as The Daffodil in the production at New York City, and the actor who played the Property Man in London, attained an unforgettable perfection. Unsurpassable perhaps would be not too extravagant a word, for both of these men are likely to have their names attached to these rôles for the rest of their days and run the risk of hearing it said: "Ah! but he is not so good as he was in 'The Yellow Jacket.'" I mention these two rôles in no disparagement of the really fine creations which the characters in "The Yellow Jacket" have made possible and which are now so well known to the American public. It is a difficult thing, in a play where all seems new and novel, to avoid undue emphasis, yet the Chorus and the Property Man are here the exceptional novelties. The Chorus is seated upon the stage throughout the performance and rises only when it is necessary to address the audience and indicate the change of scene and the entrance of new characters. The Property Man likewise remains at one corner of the stage, where are stored the few simple accessories required, and all of his work is done in full view of the audience.

Turning from this form of setting where the scene becomes as full as the imagination of him who looks upon it, I recall the most perfect little round theater, seating only two hundred, built of rough timbers, at Pittsburgh, in one of the buildings of the Carnegie Foundation. I recall also that engineers and architects have contrived revolving stages; that others have arranged them in compartments, some with as many as nine or more, giving as many changes of setting. There is still a large field of invention open before these men, but there will be a reaction against realism in stage scenery. The work of Gordon Craig and of others will have a great influence, more indirectly than directly, perhaps. The architect must study, in coöperation with the modern stage-manager—who should be a new type—the important creations of the drama in order to invent the stage scene of tomorrow. The Greek theater found its architectural perfection. The modern theater has scarcely begun to grope for such a thing. One day, in talking with Gordon Craig, he developed the thought of a fixed scene built entirely of marble and bronze, for certain types of plays—and here is a thought for the architect.

To me, who follow the theater, the Journal of the American Institute of Architects is setting an example as unusual as it is fine in thus paying a tribute to another great art. Generally such praise is withheld, for most class publications feel themselves bound to the selfish purpose of advancing the interests of their own professional following—theatrical magazines being quite as bad as the rest. This is a process of disintegration rather than integration, and has the effect of detaching one art from another instead of relating them. We need great broadening influences everywhere—in the drama as in architecture—as indeed in every manifestation of art. Architects should pause and ponder upon the tremendous poss ble influence of the drama as a wholesome stimulus to that imaginative quality which they find lacking in so large a degree when they ask for sympathy with their art, a quality without which a nation is dead indeed. A poetic and imaginative work like "The Yellow Jacket" is an incentive for all artists and a window through which all the world may look out upon a broader and fairer comprehension of the meaning of art in all its forms. If "The Yellow Jacket" is a pleasure and lesson for children and youth, it is no less so for those of riper years. Each one finds the nourishment which his spirit craves and in sufficient quantity, while the innocent are not troubled in this lyric spectacle by that which only the older comprehend. There is in it more educational value than in heaps of books.

As for the future of the theater, one may say that it is now in the making. Said Eleanora Duse several years ago: "In order that the theater may be saved, it must be destroyed and all the actors carried off by the plague, for they render the art impossible." Jacques Copeau is not far from agreeing with her. Next year, New York will see in him the man who is the hope of all the friends of the theater in France, old and young. He is author, director, stage-manager, actor—but before all he is a moralist.

Commenting upon "The Yellow Jacket" it is worth while, perhaps, to cite some of his ideas:

"Is there too much rush in the little theaters of New York? More agitation than action? I do

1912 GIT HOK GAR 1916
Mr. Mark Price Mr. Howard Kyle

not know. But the spirit of change is there, stronger than in France."

"By tradition, I understand something alive and supple which renews itself ceaselessly."

"We need a new scene for dramatic art. We must start at zero, with other customs and another spirit, in order to attain not a superficial change such as we call naturalism, but a fundamental change."

"The public may like that which is not art, but it may also like art! Actually, the theater is based upon contempt for the public."

"What is lacking is love of the calling—the true professional conscience."

"Praise the modern clown, who is free from the pedantry of the modern actor."

"There is only one great personality on the stage—that of the poet and his work to be served."

1912 YIN SUEY GONG 1916
Mr. Reginald Barlow Mr. Albert Bruning

Are not all of these principles in harmony with the atmosphere of "The Yellow Jacket?" Do they not apply broadly to all the problems of restoring those powers of creation and appreciation, the conspicuous absence of which now casts a gloom over the practice of the arts today?

HISTORICAL NOTE: "The Yellow Jacket" was first produced by Harris & Selwyn at the Fulton Theater in New York City, on Monday November 4, 1912, under the direction of Benrimo. The second production was by Mr. and Mrs. Coburn at the Cort Theater in New York City November 9, 1916, removing to the Harris Theater on December 25th, and thence to the Liberty Theater, after which a short spring tour brought the season to a close at the New National Theater in Washington, on May 5, 1917.

The Cast of Characters for both New York productions was as follows, the names of the actors first given being for the first production. The list follows the order of appearance:

THE YELLOW JACKET

Property Man.
MR. ARTHUR SHAW. MR. ARTHUR SHAW.
Chorus. SIGNOR PERUGINI. MR. COBURN.
Wu Sin Yin (Great Sound Language), Governor of the Province.
MR. GEORGE RELPH. MR. HOWARD KYLE.
Due Jung Fah (Fuchsia Flower), Second wife of Wu Sin Yin.
MISS GRACE VALENTINE. MISS BEATRICE WOOD.
Tso (Fancy Beauty) Maid to Due Jung Fah.
MISS ANTOINETTE WALKER. MISS BEATRICE PRENTICE.
Tai Fah Min (Great Painted Face), Father of Due Jung Fah
MR. REGINALD BARLOW. MR. ALBERT BRUNING.
Assistant Property Men.
MR. LYMAN TOBIN MR. CHARLES HARPER
MR. THOMAS JACKSON MR. CARLOES PETNODE
MR. CHAMBERLAIN BROWN MR. WILLIAM FISH
MR. E. COLEBROOK. MR. E. COLEBROOK.
Suey Sin Fah (Lily Flower), Wife of Lee Sin and maid of the First Wife, Chee Moo.
MISS GRACE A. BARBOUR. MISS MABEL WRIGHT.
Lee Sin (The Farmer)
MR. J. ARTHUR YOUNG. MR. GEORGE FARREN.
Chee Moo (Kind Mother).
MISS SAXONE MORLAND. MRS. COBURN.
Ling Won (Spirit).
MR. MARK PRICE. MR. HENRY BUCKLER.
Wu Fah Din (Daffodil).
MR. SCHUYLER LADD. MR. SCHUYLER LADD.
Yin Suey Gong (Purveyor of Hearts).
MR. REGINALD BARLOW. MR. ALBERT BRUNING.
Wu Hoo Git (Young hero of the Wu Family), Destined for the Yellow Jacket.
MR. GEORGE RELPH. MR. GEORGE GAUL.
See Quoe Fah (Four Season Flower).
MISS BETTY BREWSTER. MISS MABEL VANET.
Mow Dan Fah (Peony).
MISS GRACE VALENTINE. MISS WINIFRED RIDGELEY.
Yong Soo Kow (Hydrangea).
MISS GRACE HALLECK. MISS BEATRICE WOOD.
Chow Wan (Autumn Cloud).
MISS ANTOINETTE WALKER MISS BEATRICE PRENTICE.
Moy Fah Loy (Plum Blossom), Daughter of Tai Char Shoong.
MISS JULIETTE DAY. MISS MARGARET CARROLL.
See Noi (Nurse), In Charge of Plum Blossom.
MISS FANNY ADDISON PITT. MISS VICTORY BATEMAN.
Tai Char Shoong (Purveyor of Tea to the Emperor).
MR. ROY GORDON. MR. HENRY BUCKLER.
The Widow Ching
MISS MARGARET CALVERT. MISS MARGARET CALVERT.
Maid.
MISS BETTY BREWSTER. MISS WINIFRED RIDGELEY.
Git Hok Gar. Philosopher and Scholar.
MR. MARK PRICE. MR. HOWARD KYLE.
Loy Gong (God of Thunder).
MR. J. ARTHUR YOUNG. MR. GEORGE FARREN.
Kom Loi (Spider).
MR. WALTER F. SCOTT MR. HENRY BUCKLER.

For the first production the scenery was painted by Mr. H. Robert Low; for the second, by Mr. Edward Sundquist. The costumes were imported.

Moving-Pictures and the Architect

By BEN J. LUBSCHEZ

MOVING-PICTURE dramas naturally fall into one of two classes: where the pictures are taken or the play is performed amidst existing surroundings appropriate to the story; and where the surroundings are set up as they are on the stage. Both may be interesting and instructive architecturally, although this architectural interest is, so to speak, usually only a by-product.

The moving-picture camera being portable, and the resulting film being capable of so widely distributed an exhibition, it is physically and commercially possible to stage a story of the old missions, or of Madrid, or of Colonial times, actually in the courtyard of a California Mission, in Madrid, or in some old Colonial mansion. Such things have been done well and beautifully.

Besides giving an atmosphere of realism to the story, such productions have an interest of which the producers have probably thought little. To the architect, that old mission, those old buildings of Madrid, that old Colonial mansion, peopled, apparently, with folks living the life of which these buildings are the expression, assume the value of vital living things rather than dead precedent to be copied for the client who wants his house in this or that style! He actually sees that architecture is definitely related to the life of its period. The writer confesses that he has often gone to the "movies," not because of much interest in the story to be unfolded but merely in the hope of catching a glimpse of this real meaning of architecture!

The picture with the artificial setting, however, has been interesting mainly on account of its unfulfilled possibilities. A floor of quite obvious wooden boards with black spots painted on them, is not very convincing as marble pavement; a dome made of muslin with tacks on the seams and ribs, conspicuously apparent, is not very impressive. The moving picture usually leaves little to the imagination. Perfectly obvious scenes are preceded or followed by an explanation. The architectural illusion should therefore be perfect or we would be far better off with such stimulants to the imagination as the "love-boat" or "heaven" of the "Yellow Jacket"! Perhaps these are better for us anyway than extreme realism, but that is beside the question.

We are shown a great Babylonian hall: the announcement slide says it is one mile long! The memory of that announcement is the only thing that lends any versimilitude to this, the effect of such tremendous size is not apparent in the picture.

The camera tells the truth without mercy, it exaggerates with merciless vengeance, but it is not recalcitrant, and these very qualities often make it a wonderful magician! Properly lighted and photographed, plaster or even thick kalsomine will pass for marble without detection; tinsel, for gold; painted wood or plaster, for bronze. A masterly combination of these two magic agents, light and photography, will produce almost any illusion. The moving picture seems to offer an opportunity to someone who is master of scene painting, lighting, and photography as well as versed in architecture. Perhaps no such versatile individual exists; perhaps the most beautiful results will come from the coöperation of such masters under supervision of an architect. It seems well worth trying.

The New National Sylvan Theater

By COLONEL WILLIAM W. HARTS, U. S. A.
Officer in Charge of Public Buildings and Grounds, Washington, D. C.

VIEW OF STAGE AND SETTING, SYLVAN THEATER, WASHINGTON, D. C

LOCATED on public grounds of the United States, within the shadow of the Washington Monument and easy walking distance from the main business and residential sections of the city, the new sylvan theater opened to the public on the night of June 2 adds one more to the popular public recreation features gradually and systematically provided by the War Department in its administration of the park system of the District of Columbia.

The stage, a turf terrace about 5 feet high, is located about 350 feet to the south of the Washington Monument against a background of well-proportioned trees. From the base of the stage to the level of the Washington Monument is about a 7 per cent grade, sufficient for the desired elevation of each tier of seats above the other to enable the occupants to get a good view of the stage and performers.

The preliminary plan shows a seating capacity of 5,000, but at the initial performance only about 2,800 seats were placed.

The Government provided the stage with its foliage setting and will maintain it. The cost was nominal, the most of the expense being incurred for installation of conduits, hauling, and personal services; the planting cost was slight, since surplus stock from other sections of the park system was used. The use of the theater, without charge, will be permitted for any performance or play which has the approval of the Office of Public Buildings and Grounds.

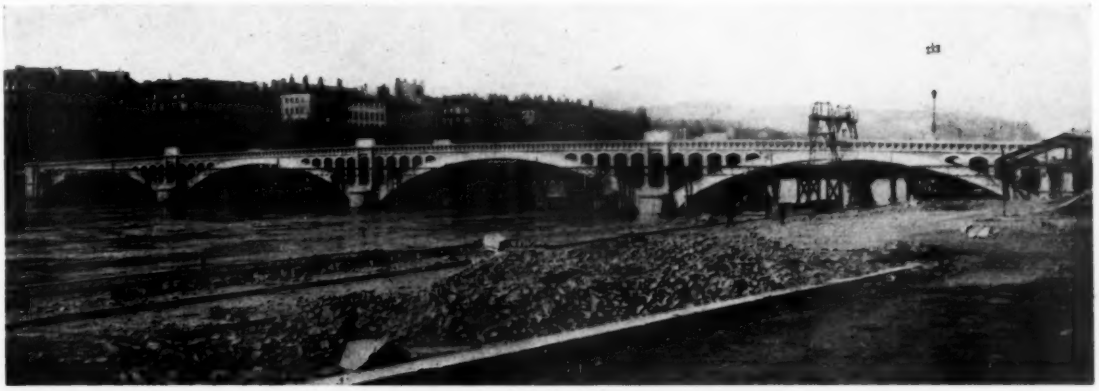
The acoustics were quite satisfactory within the range of the seats, about 170 feet, the lines of the various speakers being plainly heard from every section within that area.

Judging from the interest and enthusiastic acclamation of the audience of about 15,000 on the opening night, who gathered despite the threatening aspect of the weather and in spite of the fact that on the opening scheduled for the preceding evening both actors and spectators were dispersed for the evening by a sudden severe rainstorm which came up at the last moment, the latest venture of an out-of-door theater for the enjoyment and use of the Washington public has met with general approbation and complete success.

What France is Doing in City Planning in Time of War

AN OBJECT LESSON FOR AMERICA

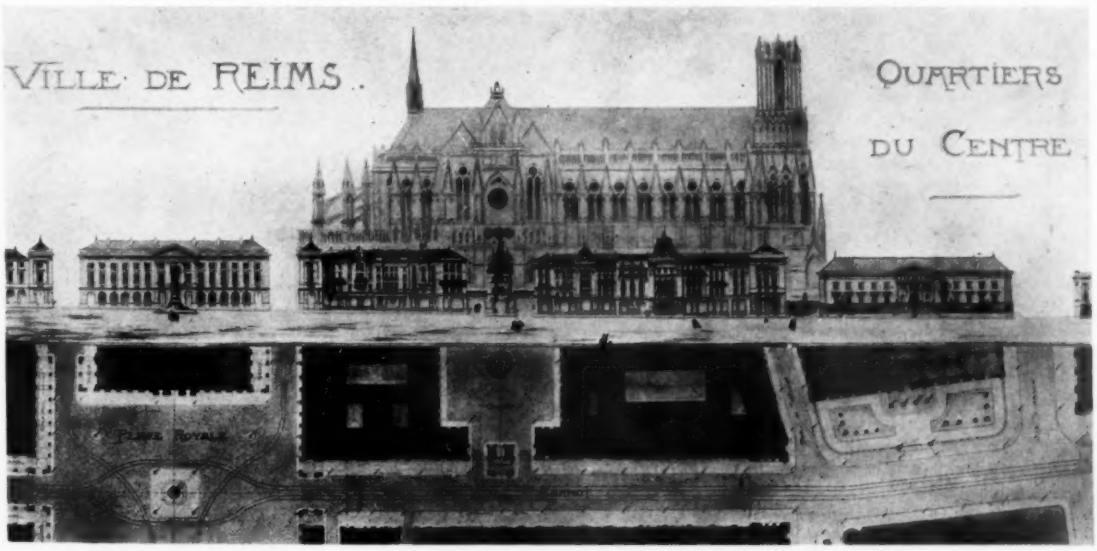
By GEORGE B. FORD
Member of the American Industrial Commission to France



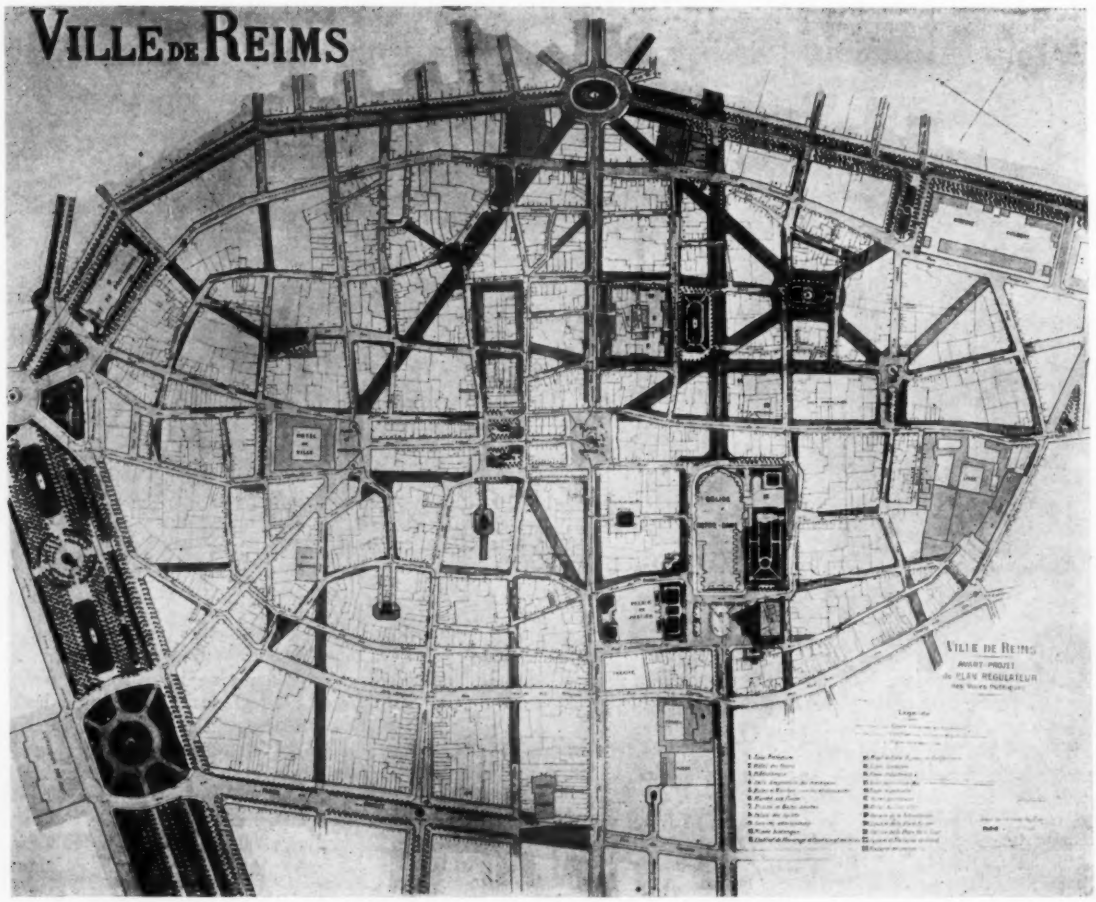
New Bridge Built in Marseilles During War Time

DESPITE the fact that France led in city planning during the greater part of the last century, she had been surpassed by many other nations in recent years. One of the good things in France, therefore, directly traceable to the lessons which the war has taught, is the strong city-planning movement aimed at correcting some of the deficiencies in French town planning. This movement is headed by the Institute of City Planning (Institut des Architects Urbanistes) of which M. Eugéne Hénard is president. The Institute was founded in 1915, and the movement centers about the Loi Cornudet recently enacted by the National Assembly. This law provides for thorough-going compulsory city planning throughout the country, and its enforcement will place France in the lead in city planning. The expression of this tendency is shown in the official rebuilding plans for Rheims and other ruined towns, in the condemnation of unsanitary quarters in Limoges and Marseilles, and in the great port and canal work at Marseilles, Bordeaux, Rouen, and Havre.

Various cities are making extensive plans to provide for



Official Plan for the Rebuilding of Rheims.—Detail of Civic Center



OFFICIAL PLAN FOR THE REBUILDING OF RHEIMS

future growth and to introduce certain needed improvements. In Paris there is a special bureau of the Department of the Seine devoted to city planning and architecture. This bureau is making comprehensive plans for the future development of Paris and its surroundings, and all matters which affect the plan of Paris pass through this office. Very wisely, provision has been made for an advisory commission of leading architects, engineers, and others, to serve as a check on the work of the Bureau. In a number of cities, as Lyons, Marseilles, Grenoble, Limoges, Bordeaux, etc., the department engineers look far ahead in planning for the growth of their cities.

Perhaps the most interesting of all are the plans which are being made for the reconstruction and extension of the bombarded cities. The recent official plans for Rheims and Claremont-en-Argonne, and the competition plans for Revigny are typical of the foresight that is being shown in remedying the evils in sanitation and promoting the conduct of business and convenient living in the older cities.

Most fortunately the new Loi Cornudet provides that all ruined villages, towns, and cities shall be reconstructed along comprehensive lines by local commissions, controlled by central authorities in the departments and at Paris. The application of the best practice in city planning throughout the devastated region is assured. Prefect Mirman, of the Department of Meurthe-et-Moselle, said that he believed the application of these principles in reconstructing the devastated region would have a remarkable effect on the whole of France, and that it would mean eventually the replanning of the old unsanitary and inconvenient parts of all existing cities and towns.

Remarkable work is being done by various French cities, despite the war, in cleaning out unsanitary areas. In Limoges, for example, about 6 acres of particularly unsanitary quarters, five- and six-story tenements, have been torn down and laid out with new, broad, sunlit streets bordered with new open buildings. In Marseilles, in the very center of the city, 14 acres of old six- and seven-story tenements were appropriated and rebuilt in the same way. At a cost of something like forty million francs, the city is laying out new broad streets and open

spaces, erecting new buildings of a modern character, all as a matter of "Preparedness for Peace." It has been impressed on them very strongly that with the loss of a million or more of their best men, they are bound to do everything they can to preserve and build up the next generation; that they cannot afford to let it grow up in unsanitary and disagreeable surroundings.

Excess condemnation exists in principle but not in practice. It is limited to properties or parts of properties within 50 or 60 feet of an improvement. Nevertheless, in the above-mentioned improvements in Limoges and Marseilles, the city expects to recover nearly half of the total cost of the improvements from the sale of the excess property.

In surveying the whole of the city-planning accomplishments of French cities in time of war, the striking fact is that they are doing these things because they find that they have to do them to meet the economic competition with other countries which is coming after the war. There must be no waste, and they are aiming to eliminate every possibility of it. France is doing all these things at enormous cost, despite the superhuman work of carrying on the war. She is doing it because she finds it necessary to make up for the mistakes of unpreparedness.

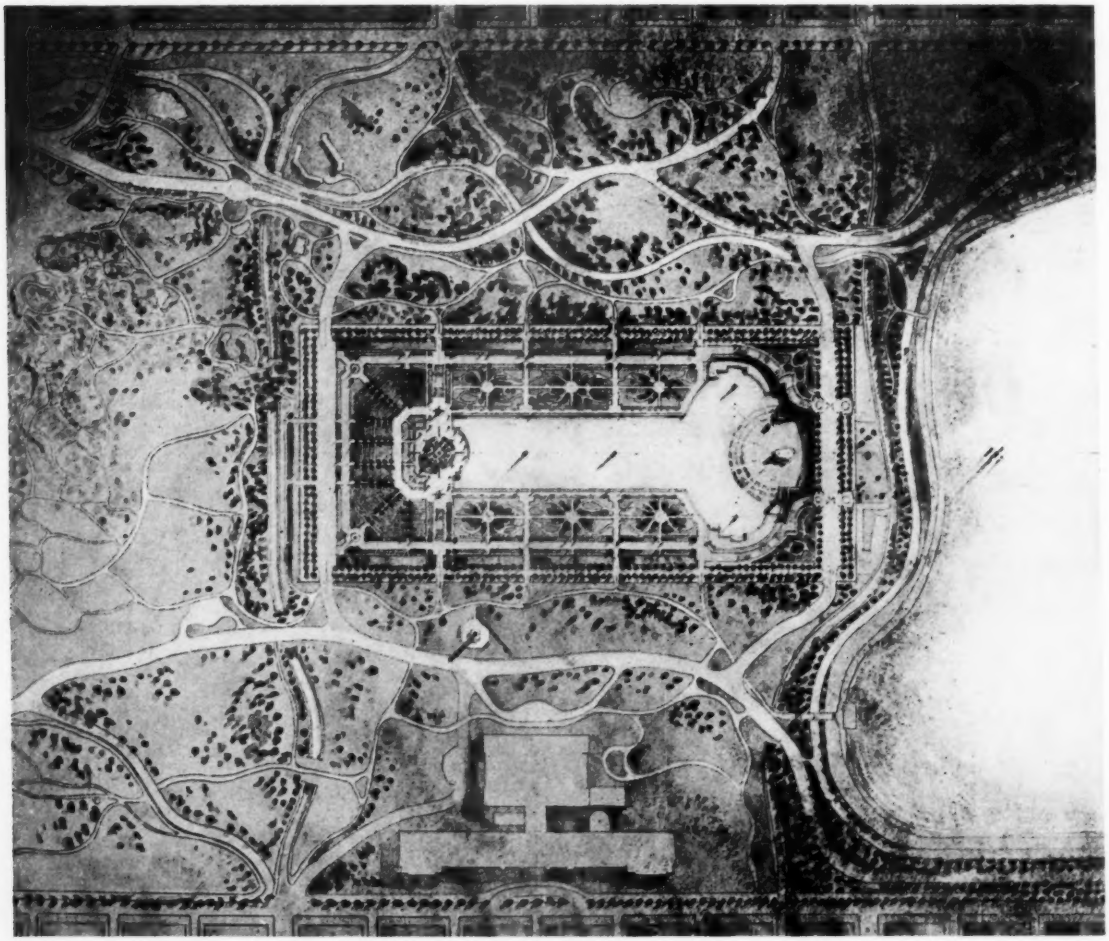
Memorial to New York's New Water System in Central Park—A Great Sunken Garden

THE MACMONNIES FOUNTAIN

TO convert the old Croton reservoir in Central Park, New York City, into a great sunken garden is the scheme proposed by Thomas Hastings of Carrére and Hastings, architects, of New York City, in tentative plans recently submitted by him to the Catskill Aqueduct Celebration Committee, appointed by the Mayor of the city. One of the duties of the Committee was to devise a plan for a permanent memorial of the new water-supply system for which the city has expended $100,000,000.

The opening of the new system will force the abandonment of the reservoir, which extends from Seventy-ninth to Eighty-sixth Street. The plan does not disturb the upper reservoir, which extends from Eighty-sixth to Ninety-sixth Street.

At the northern end of the garden, the plans call for the erection of the Frederick MacMonnies fountain of the sea horses drawing Fame and the barge of State. This fountain is known to architects the world over, and was a



PLAN

feature of the Exposition at Chicago in 1893. At the southern end of the garden, it is proposed to build a garden amphitheater with seating capacity for 20,000 people, descending by turf terraces to a music pavilion. Between the northern and southern features there is to be a lagoon, flanked on the east and west by park spaces girded by stately trees. North of the garden, in the upper reservoir, and on the axis of the lower reservoir, an 80 foot jet will furnish a majestic termination to the vista.

The reservoir covers about 34 acres. The present elevation of its base is 18 feet lower than the general level of the park. It would cost the city much more to fill in this great acreage than to convert it into a sunken garden. The prevailing public sentiment against any radical change in the use of Central Park is responsible for a scheme such as this, embodying the most acceptable features of plans previously advanced for the use of the area and, at the same time, preserving the desired harmony with the original conception of Central Park. An important feature of the new plan is that it is confined to the area of the present reservoir and does not disturb the present arrangement of roads, while, at the same time, it does provide adequate connections with the neighboring road systems, and forms a convenient connection across Central Park between the Metropolitan Museum of Art and the American Museum of Natural History.

The approval of the New York Park Department and the Art Commission is necessary to give sanction to the project. It is proposed to lay the cornerstone of the sunken garden on October 12, in the course of the three-days' celebration which is to mark the completion of the aqueduct system.

Strong opposition to the project has developed and many differing views, both of the opponents and proponents, are being published in the newspapers of New York City. Whatever may be the outcome it is very evident that the development of Central Park is a matter which touches a great many people and which always arouses a keen controversy.

Two Designs for the Facade of St. Peter's in Rome

By KENNETH JOHN CONANT, American Academy in Rome

FIG. 1. DESIGN BY MICHELANGELO AS MODIFIED IN EXECUTION

IF the façade of St. Peter's is a profoundly unsatisfactory composition, it is not only because we are out of sympathy with the love of extravagance and display so evident in every line of it, but also because it is the result of a long series of compromises between a number of different schemes, to none of which it does any sort of justice. An immense amount of thought and study was expended on the problem by the various architects from Bramante onward, for it was seen to be one of the greatest difficulty; and to turn over the solutions one after another, as anyone may do in the pages of Letarouilly or Guymüller, is to follow the spirit of the Roman Renaissance from its first tentativeness and uncertainty into its lavish decline. The earlier designs have a multiplicity of features that found the admirers in the period of the Gothic revival; the florid later schemes pleased the critics of their own time, but the soberer and simpler ideas worked out in the period between strike modern taste as the best.

An interesting phase of the finest scheme is presented in the first of the accompanying drawings. It is Michelangelo's design as modified in execution. The great dome has the outline given it by Vignola, for only the drum was completed at the time of Michelangelo's death in 1564, and Vignola, though he kept religiously to his predecessor's design, allowed his caution to influence him to a stabler form. Of the four auxiliary domes, still in the future at Michelangelo's death, two were built under Vignola. The great portico is the innovation of Michelangelo, and it shows the sweep of his genius. It explains and more than justifies the colossal order, so often criticized, with which he clothed the apses. However open to criticism from a structual point of view this portico may be, with its heavy attic loaded upon lintels which would of necessity have been built as iron-bound flat arches, no one can deny the immense effectiveness of it, or the peculiarly Michelangelesque flavor of a forty-foot band of masonry held up by fourteen towers of stone, each about seven feet in diameter and nearly one hundred feet high. The idea is

FIG. 2. DESIGN BY BERNINI

worthy of its author, and I think must be admitted to be the most powerful possible solution of the problem. There is only the vaguest authority for the flanking colonnade shown in the drawing, although suggested by the existing one, for the site of the nave and forecourt was in a very chaotic condition during the last half of the sixteenth century. But it can hardly be doubted that the later architects would have provided a fine approach to such a magnificent composition.

With the extension of the nave in 1612, the problem of the façade became a different one, for the dome no longer dominated it. It should have, therefore, some striking independent features, and it is the lack of these that makes the present front so disappointing. Compare it with the project of Bernini, the second drawing, made from the same viewpoint as the other. Whatever may be said of the taste displayed, or the appropriateness of expression, the scheme is certainly a grand one, with a wonderful excitement of design and a fine play of light and shade. The dome, large and important as it is, is completely thrown into the background by the two towers, which hold the spectator's interest at the plane of the façade. This lordly pair was actually executed in part, but the work done had to be taken down because of a threatening settlement in the foundations. It seems that Bernini failed to examine the substructures properly, but went blindly ahead on foundations prepared for much smaller towers by Maderna, who had brought the work to the parapet level. To this height it was now once more reduced, and remained so for many years, though the sky-line must have seemed very unsatisfactory and much less interesting than it is at present, with the attractive clocks added in 1782. Yet these clocks, compared with the towers they replaced, seem only weak and unsuitable; it cannot be said that they go very far toward making the design compare with the magnificent composition of Michelangelo.

Beaux-Arts Institute of Design

Official Notification of Awards—Judgments of June 5 and June 19, 1917

Class "A," Sixth Esquisse-Esquisse

Class "B," Sixth Esquisse-Esquisse (Spiering Prize Competition)

Jury of Award.—F. H. Bosworth, Jr., L. Warren, J. H. Freedlander, H. R. Sedgwick, G. H. Bickley, R. Bolles. This Jury also served as Jury of Award for Class "A" and "B" Archæology, Sixth Projets and Measured Drawings.

Program.—Class "A," A Public Market. *Drawing, 14.*
Class "B," A Study in Vaulting. *Drawings, 15.*

Awards.—Class "A," Third Medal, P. J. Weber, University of Pennsylvania. Mention, L. C. Licht, A. M Pyke, G. M. D. Lewis, University of Pennsylvania.

Class "B," Mention, J. P. Morgan, Carnegie Institute of Technology. The Spiering Prize was not awarded.

Class "A" and "B" Archæology, Sixth Projet

Program.—A Cast Iron Balcony. *Drawings submitted, 3.*

Awards.—Mention, P. A. Tischler, Columbia University; L. C. Licht, University of Pennsylvania.

Eleven (11) Measured Drawings were submitted in this competition on which the following awards were made:

Third Medal, R. P. Van Derpoel, Syracuse University; L. C. Licht and W. Creighton, University of Pennsylvania.

Mention, F. J. Tarlowski, C. L. Hewitt, C. M. Snyder, N. R. Smith, Syracuse University.

Class "B," Sixth Analytique

Jury of Award.—W. Lamb, L. Warren, F. H. Bosworth, Jr., H. R. Sedgwick, J. A. Gurd, A. L. Noel, M. S. Wyath, H. O. Milliken, L. S. Weeks, F. C. Hirons, H. P. Pennington. This Jury also served as Jury of Award for Class "B," Sixth Projet.

Program.—A Memorial Column. *Drawings submitted, 38.*

Awards.—First Mention Placed, J. Ungar, Columbia University; P. J. Hoener, Atelier St. Louis

First Mention, R. A. Fisher and R. E. Rosenstein, Carnegie Institute of Technology; W. W. Krais, Atelier Licht, New York City.

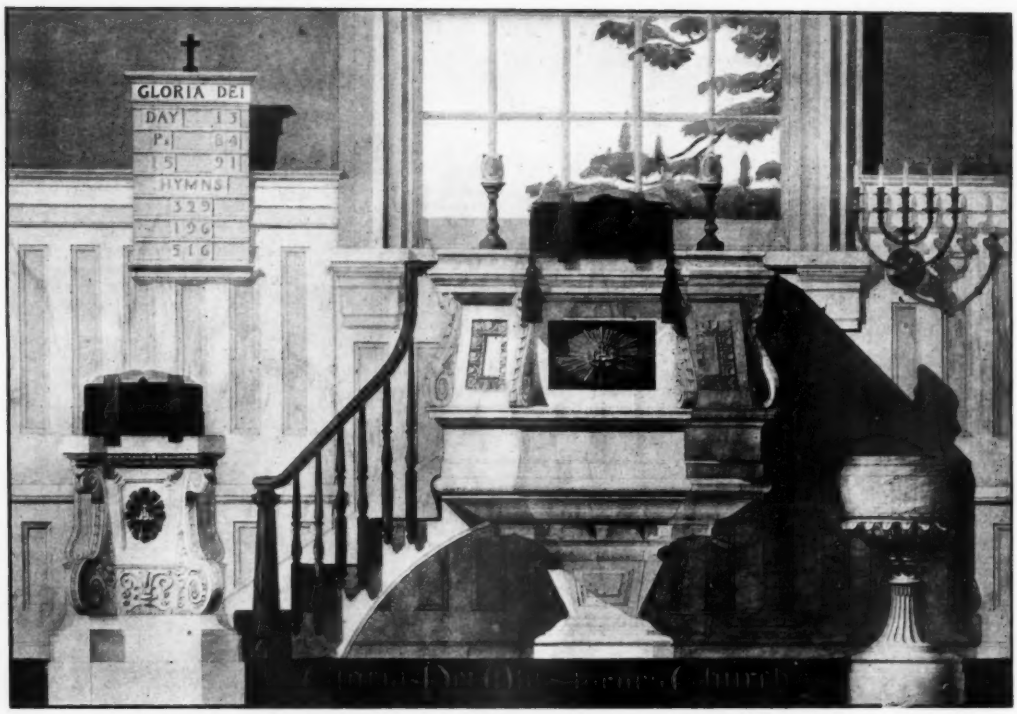
Class "B," Sixth Projet

Program.—An Outdoor Restaurant. *Drawings submitted, 28.*

Awards.—First Mention Placed, F. A. Elsasser and J. Regan, Atelier Wynkoop, New York City.

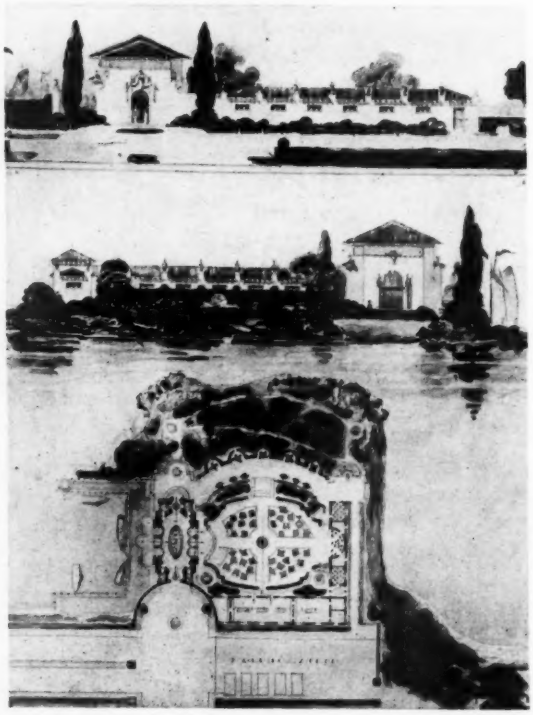
First Mention, P. Friedman and A. E. Anderson, Carnegie Institute of Technology.

.Class A and B.—Archæology.—VI. Projet.—A Cast Iron Balcony. Mention, L. C. Licht



Class A and B.—Archæology.—VI. Measured Drawing. Third Medal, L. C. Licht

Clasl B.—VI. Analytique.—A Memorial Column
First Mentioned Placed, J. Ungar



Class B.—VI. Projet.—An Outdoor Restaurant
First Mentioned Placed, F. A. Elsasser

Nation Planning

AN ANALYSIS OF M. LOUIS VAN DER SWAELMEN'S "PRELIMINAIRES D'ART CIVIQUE"

By NILS HAMMARSTRAND

IT IS, indeed, a task involving the greatest responsibility that the rebuilders of the devastated countries will have to accomplish when the war is over. The success of their work will largely and quite especially depend on their ability to organize and to realize an indispensable work of preparative character, the scope and magnitude of which are not easily to be fully grasped by the distant onlooker. There is scarcely one of the most vital, the most urgent problems of contemporary architecture—taking the word in its widest sense—that these restorers, or rather renewers, will not have to encounter and to wrestle with. If it were not for its background of irretrievable losses and affecting human tragedy, I should unhesitatingly call their task not only fascinating, but enviable.

Fortunately, there are various evidences that the importance of the problems presenting themselves in this connection have been duly estimated. Thus, out of the disaster there has grown a considerable "war literature" of the most sympathetic kind, dealing with these subjects, which proves how conscientiously superior minds in the respective countries are weighing the obligations of the reconstructive work. One of the most remarkable among these publications is M. L. van der Swaelmen's book, "Preliminaires d'art civique mis en relation avec le 'cas clinique' de la Belgique."

There is in its title a promise of a more universal bearing than an exposé of locally or nationally limited questions would give. The aroused expectations are not baffled. Broadly viewed the book has two main divisions, the one of which may be characterized as an analytic exposition of the various aspects of civic development, of its manifold objects and aims, the respective desiderata being summed up in condensed synthetic conclusions, while the other part of the book, outlining as it does a scheme for organized establishment and methodical pursuit of constructive civic work, gives a basis efficiently dealing with and solving the pertinent, practical problems.

Such a publication, even if its teachings and principles were only or almost exclusively applicable within a nationally or geographically limited sphere, could always claim our interest and attention. Much more so when, as in this instance, the author has treated his subject not only in an amplified and diversified manner corresponding to the widespread, ruinous consequences of the war's events, but also has wished to give and has succeeded in giving to his suggestions and statements such a turn and shape that they largely may have an international, or even universal, significance and applicability. The tendency in this field, as in almost every other field of creative activity, will increasingly follow the direction of established international coöperation. This recognition is, certainly, sufficiently old and too well acknowledged to be in any way startling. It may rather, at first sight, seem startling from the fact that the world-dividing war itself has become a forceful promoter of this tendency. The foundation of an international organization for civic development already was laid before the war, through the establishment of "l'Union internationale des villes" with its seat in Brussels. It was formed at the first meeting of the "Congrès périodique international des villes," in Ghent, July, 1913. The national tools designed to carry out the work of this international organization were subcommittees to be formed in the different countries, and the urgency of conditions brought about through the war has, for Belgium's part, caused the formation of, foremost, two such executive suborganizations: "The Belgium Town-Planning Committee—London" and the "Comité Neerlando-Belge d'art civique—La Haye, Amsterdam." To M. van der Swaelmen—himself one of the founders of the last mentioned institution—the great question of post-bellum reconstruction has given an impulse to outline a more detailed scheme for a ramified structure to serve permanent international civic work and, as well, to suggest the frame of an "organiza-

tion nationale perfectionnée," comprising "organismes officiels" and "associations privés." His suggestions respecting the official organs of such a national instrument, which might serve as a model to be imitated in other countries, are not confined to merely general indications, but elaborately specify its different members, each meant to deal with the pertinent questions from some special point of view, such as sanitation, alignment, communication, archæology, protection of sites and monuments, protection of nature, and all to be represented in a central commission acting as a superior administrative body.

As a definite step toward the realization of such a national organization in Belgium one may perhaps consider a law enacted by the Belgian government at Le Havre, in September, 1915, providing the obligatory submission of projects of reconstruction to a special committee for examination. M. van der Swaelmen pleads for systematization and extension of this principle to embrace all communities of the kingdom —in accordance with the general tendency of his programme and with a resolution of the conference in London for the reconstruction of Belgium, in February, 1915—and, moreover, he emphasizes, as a most urgent measure, the obligatory establishment of a special "Bureau d'inspection de l'état de dévelopment civique," in all cities and communities or agglomerations of communities in the country. These local institutions—to be formed in imitation of the first English "Civic Development Survey," founded in London by H. V. Lanchester—would have as their object to gather, classify, coördinate, analyze and present all the facts and matters relating to the state of civic development of the respective localities, including records, statistics, maps, plans, and graphic documents of all sorts, to be presented, as much as possible, in the graphic form of plans and diagrams, illustrating the statistics, and to be accompanied by explicative memoranda. For the benefit of the national, as well as the international, coöperation within this field it is, naturally, indispensable to organize such institutions as uniformly as possible and, still more urgent, to systematize their work according to strictly concordant methods.

While such institutions would be apt to facilitate and secure the task of the planner, they could, on the other hand—and this is a point on which the author strongly insists—be turned into tools for public instruction and information by arranging their gathered material in the form of a permanent exposition open to the public—one of the means the author suggests for the diffusion of knowledge about these things with a view to stimulating public spirit and ambition. For it ought always to be remembered that it is on the character and quality of this public spirit that the success of civic development will depend in the long run. Great individual scattered results may be attained without its help, but never that desirable level of general civic prosperity where the successful development of cities is pursued with pride by the society as a whole, where "a narrow individualism has been superseded by an elevated ideal of life in common."

The importance of such information—as important as any other form of social education—has been widely recognized, but its propagation, in the interest of public welfare, is on the other hand almost everywhere badly neglected. What has been done in this direction is, on the whole, confined to sporadic and comparatively inefficient achievements of private initiative. In the initiative of the governing authorities of the state, as well as of the communities, such private performances have their necessary future complement.

The necessity of this activity especially imposes itself in countries where the legal regulation of civic progress and improvement is still undeveloped, of comparatively recent date or limited to local centers, thus lacking the range and effectiveness of public law. This seems to be the case in Belgium. M. van der Swaelmen proposes concerning public control a "double legislation," one of the state in regard to the communities on the planning, organization and building of cities and on the protection of nature—"for," the author says, "he who is penetrated by the spirit of the civic problem knows that the urban, the rural and the regional problems are not to be separated." The communities, in their turn, ought to have legislative power in regard to the individuals, enforcing the application of the recognized sanitary, technical, or esthetic principles through regulating ordinances. An especially momentous injunction of the general law would, as already

hinted, make the plans for systematic extension and improvement obligatory in all communities, cities, and villages of the kingdom, and, moreover, secure the periodic revisal of these plans every ten years for the villages, every five years for small and middle-sized cities, and every three years for large cities.

Such legislation—as regards urban development already instituted in its twofold form in some countries, for instance in Sweden and Germany—more than most laws, needs to be kept *à jour*, to be constantly modified and amended. The importance of national "civic development surveys" and of international coöperative civic work as a means to the attainment of this versatility can hardly be exaggerated. It will be one of the most momentous services to furnish that knowledge of empirical facts regarding civic conditions and civic necessities which alone can safely guide the legislation when formulating the directing conclusions of the law. We have already exposed some of the fundamental desiderata expressed by M. van der Swaelmen respecting the future organization of Belgian civic development survey—in the main concordant with the ideas of H. V. Lanchester. In a following article we shall deal with the author's suggestions concerning the immediate intervention in the "cas clinique" of Belgium, as well as with his expositions regarding the international research intended to serve this reconstructive work and to be developed into a permanent institution.

Resolutions on the Death of Dr. Jesse Benedict Carter

DIRECTOR, AMERICAN ACADEMY IN ROME, 1912–1917
DIED IN BOLOGNA, ITALY, JULY 20, 1917

At a special meeting held July 31, 1917, the Trustees of the American Academy in Rome, on motion of Dean West, Chairman of the Committee on the School of Classical Studies, seconded by Mr. Breck Trowbridge, Chairman of the Committee on the School of Fine Arts, adopted the following minute regarding the death of Director Carter:

"Jesse Benedict Carter was born in New York on June 16, 1872. He was of Scotch descent, the son of Peter Carter, the publisher, and of Mary Louise (Benedict) Carter, and a nephew of Robert Carter. His boyhood was happily nurtured in a home where books and studies were a natural part of the daily life. In 1889 his schooldays ended, and he entered New York University. The next year he entered Princeton and was graduated in 1893 at the head of his class. His brilliancy and range of power were evident from the start. He was first in every study he touched, whether ancient literature, physical science, philosophy, or history. His assiduous reading soon carried him far beyond the bounds of classroom tasks, widening the horizon of his regular studies, and opening vistas into other regions, especially modern letters and fine arts. It is conceded that in the last generation Princeton has graduated no one more highly gifted nor better trained in the studies of classical antiquity, and no one who combined with this special equipment a broader sweep of intellectual sympathy and vision. For four years after graduation he studied in classics and other fields at the Universities of Leipzig, Berlin, and Goettingen. He was still roving and ranging, and yet slowly settling to his special work. The next three years he was instructor in Latin at Princeton. The effect of his vivid teaching on the students was instantaneous, quickening, and even thrilling. The next year was spent at the University of Halle, from which he received the degree of Doctor of Philosophy. He then returned to Princeton as Assistant Professor and took a leading part in organizing the Classical Seminary established by his friend, Mr. George A. Armour. In 1902 he married Miss Kate Benedict Freeman. His devoted wife survives him. The same year he became Professor of Latin, holding this post until 1904, when he went to Rome as Professor in the American School of Classical Studies. In 1907 he was chosen Director of the School and was retained in this position on the consolidation of the School with the American Academy in Rome in 1911. The warm admiration shown for his executive skill by the late Mr. J. Pierpont Morgan went far to ensure the success of the consolidation.

"On the death of Mr. Frank D. Millet in 1912 he was elected Director of the Academy. The five years which followed were years of incessant and, at times, distracting labors, until at last the Academy with its two constituent schools was settled in residence on the Janiculum and well started on its new career. Deserved recognition quickly followed his work, as evidenced by the degree of Doctor of Letters conferred by Princeton, the invitation to deliver the Lowell Lectures in Boston, the lectures he gave in France on request of the Minister of Public Instruction, and the final honor of Commander of the Crown of Italy, bestowed last year by the King.

"To his regular duties he added an active coöperation of the Academy in measures of Italian war relief. In June of this year he went north to Paris, returning to Bologna to help in the ambulance work, and died there of sunstroke on July 20. He was buried July 25 in the Prostestant Cemetery in Rome.

"His work has been of fundamental value. His gifts and training and, above all, his enthusiasm for the unity of Arts and Letters made him the best man to succeed

Frank Millet and put the new plan into operation, for he was through and through a humanist. Substitute the greater word Art for Sculpture, and the saying of Pomponius Gauricus (De Sculptura I) would be his watchword: 'I agree with you that Sculpture cannot exist without Letters, nor even Letters without Sculpture.' It was Art to quicken classical studies into brighter reality, and classical studies to illumine Art with the light of History.

"For all this Rome herself was in his eyes the main source of power. The Eternal City was to him a fountain flowing with living waters—quickening memories, self-renewing and priceless for both Art and Letters, ancient and modern. To blend these into one powerful impulse was his one aim. It is little wonder the students answered his call and that their daily fellowship is the sure pledge that his work, though unfinished, has been well begun.

"Such faults as he had were not unlike his virtues. His exuberant vitality and brilliancy, the source of his strength, at times appeared in mannerisms which might easily be misunderstood. They were of a sort which endeared him to the Italians and added to his influence. It is doubtful whether anyone less impressionable and sympathetic could have performed his difficult task so well.

"We lose him in the critical time of the great war. He was just coming into the fulness of his vigor. He was needed to guard and guide the new work. We had the best years of his life. No one can forget him—bright, alert, buoyant, friendly, flashing with life. His writings on Roman religion are secure in the esteem of scholars. His memory as an awakening teacher will last as long as his students survive. His administrative energy appears throughout our records. He lived to see the new plan well established; and for his loving labors he deserves remembrance as the chief intellectural builder of the new Academy."

Book Reviews

Michelangelo. By Romain Rolland. Published by Duffield & Company. $2.50.

Romain Rolland is one of France's most distinguished writers, so that one opens with an expectancy of pleasure this life of Michelangelo. The world of letters has acclaimed the talents of Romain Rolland and acknowledged his surpassing mastery of the mysteries and realities of life. His is no genius of narrow bent, ever reproducing in the same field an initial success, but a genius comprehensive, embracing in its limits knowledge of man and all his activities, aspirations, and accomplishments. "Jean Christophe," his most famous work, is a monumental creation of amazing merit.

To Rolland, as to the average cultivated Frenchman, the world of art, of esthetics in its broadest aspect, is not an unknown, fenced-off phase of human endeavor wherein man has been eccentric or impractical. To him it is as an open book, the rarest flowering of human intellect and emotions; it is the justification and glorification of life, where the pleasures of man are tinged with divinity. Far from being exotic to man, this world of art is his natural environment in which there is freedom and joy.

Thus sympathetic with art, Romain Rolland is able in this book of all too few pages to sketch the chief incidents of Michelangelo's life, so that the reader has an overwhelming impression of Michelangelo as a living person. No longer a historical character, blurred with the mist of the past, he is flesh and blood, struggling with difficulties, beset by jealousies, accomplishing marvels, dreaming impossibilities, overturning the world of art. Painter, sculptor, military engineer, architect, writer of sonnets, but above all and preëminently painter, he like a cyclone swept clear the artistic world and implanted on it the stamp of his unattainable genius. Never before nor since has man so successfully pictured the power or the rush of motion. The "Creation of the Sun and Moon" from the Sistine Chapel is a unique stupendous miracle of art.

The book is well illustrated and has a chronological list of all the work of Michelangelo and at the end a bibliography. It has high literary merit and deserves a place in every library.

The following quotations illustrate the author's literary style and clarity of artistic judgment: "The heroes of art are also its tyrants, their glory kills, and the greater they are the more they are to be feared, for they impose on all men the laws of personality, which can exist but once. They are a devouring force; they illumine, but they burn." And again: "It would be absurd to offer Michelangelo as a model to young artists. Should great men ever be taken as models in art? Is not that one of the errors of classical training? They are examples of energy, sources of force and beauty. It is well to look for a moment on their radiance, then tear ourselves from their contemplation and work."—W. D. B.

Preliminaires D'Art Civique. By Louis van der Swaelmen. 300 pp., frontispiece, and nine diagrams. A. W. Sijthoff's Uitgevers-Maatschappij, Leiden, Holland. Brentano's, New York City. $2 net.

A careful analysis of the book and its message will be found in this number of the Journal in Mr. Hammarstrand's article, "Nation Planning."

Town Planning for Small Communities. By Charles S. Bird, Jr., and the Walpole Town Planning Committee. 450 pp., illustrations. National Municipal League Series. D. Appleton & Co., New York City. $2 net.

Walpole, a little rural industrial town in the eastern section of Massachusetts, has won for itself considerable distinction for its enterprise in town planning. Charles S. Bird, Jr., author of "Town Planning for Small Communities," is chairman of the local Town Planning Committee, and also of the Massachusetts Federation of Planning Boards. Mr. Bird has devoted himself energetically to the work of preparing and developing a town plan for

Walpole. The experience and enthusiasm derived from this work accounts for the thorough and interesting way in which he has handled matters covered in this volume.

The book emphasizes the economy of town planning, and the conclusions drawn are supported by facts and figures. Suggestions are made on methods for putting a town plan into effect, both from the legal and propagandist standpoint. Successive chapters are devoted to the functions and various details of the street, park, and recreation systems. The importance of organization and the value of genuine coöperation in carrying out all plans are fully discussed. All the correlated agricultural and industrial factors affecting the planning of the small community are considered.

Those elements of the town plan under private control, particularly housing, and the problems of city adminstration conclude the discussion of the theory of town planning.

The second part of the volume presents the experience of the Walpole Town Planning Committee and describes the concrete accomplishments of the Committee.

The book is illustrated with valuable and pertinent photographs, diagrams, plans, and charts.

The New Registration Law in Wisconsin

The recently enacted law of the state of Wisconsin regulating the practice of architecture has several features which should be carefully considered, and it is well to consider them without a technical review of the act.

The law prohibits any person from using the term "architect" subsequent to January 1, 1918, unless he has a certificate of competency from the Board of Examiners. The issuing of such a certificate to those already in practice is optional with the Board, and should be, but a denial by the Board deprives a person of the right which he now lawfully possesses; this seems to be retroactive legislation which upon judicial review would probably fall; it invites attack. There is no question as to the legality of the requirement of a certificate of competency subsequent to the passage of the act for those then seeking to enter the practice of the profession, and an act requiring all architects in practice prior to the enactment of the law to be registered, whether competent or not, would make the law a farce; but the Wisconsin law apparently seeks to go back in its operation to undo an existing evil.

The law does not establish a standard of academic education but leaves that standard to the Board of Examiners. While this may be well, if many more states adopt this method it will require an active mind to find out what the minimum requirements are in the various states for interstate reciprocal registration. It will at once be seen that such Boards may change their standards overnight, in fact, the possibilities are fascinating.

The law recognizes the college courses in architecture and does well to reserve to the Board the right to review the character of the practice of the applicant subsequent to graduation.

The law provides that any person actually engaged in practice prior to the passage of the act may be registered if approved by the Board. This seems to cover architects without as well as within the state, but when the law goes into effect the architect in practice in a state having no standard of academic or technical education is in rather an embarrasing position if he seeks to practise in Wisconsin. He certainly would be required to brush up in his schoolday subjects.

The law provides that the registered architect shall file his certificate with the county clerk. As this leaves him without any to exhibit to a possible client, it would seem well if the certificate could be issued in duplicate or simply registered.

The provisions of the law creating the Board of Examiners are so good that a competent Board is assured, and the law will be perfected by competent men who have had the advantage of the experience which comes with the duty of enforcement.

WM. P. BANNISTER,
Chairman, Committee on Registration Laws.

News Notes

Proposed Illinois Housing Code

Public hearings on the proposed housing code for incorporated cities of the state of Illinois were held recently at Chicago. The proposed code contains provisions covering light, ventilation, sanitation, fire protection, and the like, and is based upon recent housing legislation enacted in other states. Private residences and two-family houses are exempt from the scope of the bill, which applies only to buildings occupied by three or more families. At the public hearings the chief difference of opinion concerned the advisability of including Chicago under the proposed law along with the other cities of Illinois. It was pointed out that Chicago conditions and problems are so different from those of the other cities that legislation of this sort befitting the great city would not fit the small city. Yet it was urged, on the other hand, that the omission of Chicago from the operation of the bill might be challenged as an exemption violating the principle of uniformity in legislation. Efforts are being made to redraft the bill so that it will be satisfactory for Chicago as well as for the smaller cities.

Structural Service Department

D. KNICKERBACKER BOYD, Associate Editor

August, 1917

CONTENTS

So great is the present interest in the constructional activities of the United States Government that we are interrupting the sequential presentation of information in this department in order to give some account of the organization of those branches of the three departments of the United States Government—War,* Navy, and Treasury—which have to do with structural matters. With the information already given concerning the Bureau of Standards (Department of Commerce), Bureau of Mines and Geological Survey (Department of the Interior), this completes the account of governmental activities with respect to major structural matters.

*Unavoidably deferred to a future issue.

INDEX TO SUBJECTS TREATED IN THIS ISSUE

(For index of materials previously treated, see the General Index, page 414)

8A Bureau of Yards and Docks: Department of the Navy.
8B Office of Supervising Architect: Treasury Department.
8C Bibliography: The United States Public Works.
8D The Convention of the American Society for Testing Materials.

8A Bureau of Yards and Docks: Department of the Navy

Established in 1842

(Prepared for the Journal by Rear Admiral Harris)

Chief of Bureau: Rear Admiral Frederic Robert Harris, U. S. N., Navy Annex Building, Washington, D. C.

Publications:

Bulletin "Public Works of the Navy," issued quarterly, January 1, April 1, July 1, and October 1; H. D. Rouzer, Engineering Secretary to Chief of Bureau, acting editor.

Information published in the Bulletin appears under the following heads: Administrative, Professional, and Engineering Notes.

Under the heading, Administrative, are published from time to time explanations of the manner in which the Bureau desires its work carried on, information relating to new contracts, reports of progress of work and work completed, reports of expenditures and analyses of expenditures, and matters relating directly to the administrative policy of the Bureau.

Under the heading, Professional, is published matter of professional interest to officers of the Corps of Civil Engineers, U. S. Navy, and includes proposed new methods of design; special cases of successful construction along new lines, as well as cases which may have proved unsuccessful; results of tests upon various manufactured articles which may be offered for use in public works; and cost data on the various works constructed under the cognizance of the Bureau. Articles descriptive of engineering projects of major importance prepared by members of the Corps appear under this heading.

Under the heading, Engineering Notes, is printed such matter as bibliographies, abstracts of published articles, etc., which it is considered will be of value as reference. Brief articles descriptive of engineering projects of somewhat minor importance are also published under this heading.

Bulletins are not for public distribution; however, it has been the custom to forward copies to parties on request, until the supply is exhausted.

Administration:

The duties of the Bureau of Yards and Docks comprise all that relates to the design and construction of public works of the Navy, such as dry-docks, marine railways, building ways, harbor works, quarry walls, piers, wharves, slips, dredging, landings, floating and stationary cranes, power plants, central heating plants, coaling plants, fuel-oil plants, heating, lighting, telephone, water, sewer and railroad systems, roads, walks and grounds, bridges, radio towers, hospitals, and all buildings for whatever purpose needed under the Navy and Marine Corps. It has charge of all means of transportation, such as derricks, shears, locomotives, locomotive cranes, cars, motor trucks, and all vehicles, horses, teams, subsistence and necessary operators and teamsters, in the various navy yards.

The work of the Bureau is carried out under the direction of the Chief of the Bureau, assisted by the officers of the Corps of Civil Engineers, U. S. Navy. Six officers are detailed for duty at the Bureau, the remaining number being stationed at the various navy yards and naval stations and supervise the work in their respective localities.

Organization:

The Chief of the Bureau is in general charge of all work under the cognizance of the Bureau. In his absence the Assistant Chief of the Bureau is in charge.

The work of the Bureau is classified under the following main divisions, each under the direct supervision of a commissioned officer or the Chief Clerk:

(*a*) Assistant Chief of Bureau.
(*b*) Division of Mechanical, Electrical, and Routine Design.
(*c*) Division of Special Design and Projects.
(*d*) Construction Division.
(*e*) Maintenance and Operating Division.
(*f*) Clerical and Office Management Division.

(*a*) *Assistant Chief of Bureau:* This officer is the special respresentative of the Chief of the Bureau and Acting Chief in his absence. He has the general supervision of all correspondence, Bureau organization and office methods, annual estimates, and coördination of Bureau work.

(*b*) *Division of Mechanical, Electrical, and Routine Design:* This Division operates through three subdivisions—(1) General Drafting, (2) Mechanical and Electrical, and (3) Architectural.

The following are the more important duties of this Division: Origin and development of design of altera-

tions and extensions to existing public works and utilities and new projects of a routine character, and projects having architectural features of major importance.

Plans and specifications prepared at the yards, unless involving projects under the division of special design and projects. (See Division [*c*].)

All matters relating to radio work except contracts and records of yard-labor jobs.

All matters relating to power plant, mechanical and electrical work, except contracts and records of yard-labor jobs.

All matters relating to electric, water, power, air, and heat distributing systems accessory to power plants, except contracts and records of yard-labor jobs.

(*c*) *Division of Special Design and Projects:* This Division has the following among its general duties—

Origin and development of design, plans and specifications covering special projects involved in extensive development of the yards and stations.

Studies and plans for future development and expansion of yards and stations.

Studies and plans for standardizing public works structures.

(*d*) *Construction Division:* This Division has the following among its general duties—

Advertisements for proposals, opening of bids in Bureau and preparation of recommendation of award.

Work under Bureau contracts from date of contract. This includes arranging for factory inspection and shipment of materials and machinery.

All yard-labor jobs from date of authorization.

The officer having charge of this Division is the representative of the Navy on Committee on Portland Cement Specifications, on Waterproofing Cement, on Plumbing Board, and the representative of the Bureau on Cement Committee of the American Society for Testing Materials.

(*e*) *Maintenance and Operating Division:* This Division has the following among its general duties—

Supplies and accounts, requisitions and proposals; furniture records.

Allotment of funds under annual appropriations and allotment of funds under public works appropriations.

Periodical reports of inspection of public works and utilities.

Inspection and shipment of material under supplies and accounts, contracts, or requisitions.

Subsurface and topographical surveys of yards and stations.

The officer having charge of this Division is the representative of the Bureau of Civil Service Examinations.

(*f*) *Clerical and Office Management Division:* This Division has the following among its general duties—

Supervision of Bureau clerical force.

Examination of legal provisions of specifications.

Preparation of Book of Yard Maps and data book, public works.

Office management, coördination routine and office work of divisions.

8B Office of Supervising Architect: Treasury Department

(Prepared for The Journal by James A. Wetmore, Acting Supervising Architect)

Publications:

The office does not publish a bulletin. Advertisements soliciting proposals are published in a number of technical papers and in local newspapers. A number of papers make a specialty of reporting awards of contracts. The Society of Constructors of Federal Buildings, consisting of the members of the field force and some members of the office force, issues a monthly journal which, although not an official publication, gives much information regarding the activities of the office.

Administration:

The activities of the Office cover all that relates to the design, construction, and maintenance of public buildings in all parts of the country, such as post offices, courthouses, custom houses, appraisers' stores, power houses, departmental office buildings, wharves, marine hospitals and quarantine stations, in fact, practically all buildings for civic purposes.

With the exception of departmental office buildings, it furnishes the buildings, keeps them in repair, and controls and directs the force required for their maintenance.

It furnishes estimates for new projects for the information of Congress and conducts an extensive correspondence in relation to the buildings under contract and completed and in relation to new materials and methods of construction.

The Office does not buy any material direct but contracts for the construction of buildings and supervises the work of the contractors through the agencies of superintendents of construction and inspectors. After completion buildings are placed in charge of custodians.

Exclusive of marine hospitals, quarantine stations, and buildings which have been transferred to other Departments, there were under the control of the office on July 1, 1917, 1,072 completed buildings, of which approximately one-third have been extended, some more than once.

There are 54 marine hospitals and quarantine stations, each containing a considerable number of buildings. Practically every quarantine station has one or several wharves.

From 80 to 90 buildings are placed under contract every year and approximately the same number of buildings are completed every year. The yearly average expenditure for new construction work is $8,000,000, and approximately the following amounts are expended per year for completed buildings.

Repairs and preservation	$800,000
Mechanical equipment	440,000
Vaults and safes	110,000
Furniture and repairs to furniture	775,000
Operating force	3,025,000
Operating supplies	1,700,000

Organization:

(*a*) The Supervising Architect directs all activities of the Office with the assistance of the Executive Officer in charge of the administrative divisions and the Technical Officer in charge of the technical divisions; both officers are authorized to sign a certain class of mail. In the absence of the Supervising Architect, these two officers in the sequence given become acting head of the Office.

(*b*) The Technical Officer directs the following divisions, each in charge of a superintendent of division:

1. Drafting.
2. Structural.
3. Mechanical Engineering.
4. Computing.

(*c*) The Executive Officer directs the following divisions, each in charge of a superintendent of division:

5. Maintenance.
6. Files and Records.
7. Accounts.
8. Repairs.

As this is division by subject and not by territory, the coöperation of the eight divisions is required in connection with every building.

(*d*) *Board of Award:* All expenditures are passed by the Board of Award, which sits daily and consists of four members, the Supervising Architect, Executive Officer, Technical Officer, and Superintendent of the Drafting Division.

Recommendations to the Board for expenditures are made by the Superintendents of Computing, Mechanical Engineering, Maintenance and Repairs Divisions. The letters authorizing expenditures are written by the Computing and Maintenance Divisions.

(*e*) *Technical Board*, consisting of the Supervising Architect (*ex officio*), Technical Officer and Superintendents of the Drafting, Structural, Mechanical Engineering, Computing and Repairs Divisions.

The principal duties of the Board are to consider technical processes, pass on important questions relating to materials and methods of construction, and secure the fullest coöperation between the different technical divisions. This Board convenes only when called by the chairman.

(*f*) *Construction Field Force*, comprises 105 superintendents of construction, transferred from point to point as their services are required. As there are constantly from 125 to 140 buildings under construction, some of the superintendents have charge of more than one building.

The traveling inspection force consists of five Supervising Superintendents and seven Mechanical Inspectors. The Supervising Superintendents and Inspectors are stationed in large cities and each covers the inspection work of a certain territory.

(*g*) *Custodian Force:* Each completed building is in charge of a custodian, who is a Government official and serves without compensation. The force of janitors, firemen, laborers, etc., varies greatly with the size of buildings. Four traveling inspectors report on the efficiency of the custodian force and the maintenance of the buildings.

Duties and normal strength of the different divisions:

1. *Drafting Division:*

Superintendent, Assistant Superintendent, 1 Principal Draftsman, 4 Foreman Draftsmen, 43 Architectural Draftsmen, 3 clerks, and 1 messenger.

Duties: Designs for the approval of the Cabinet Board; architectural working drawings; approval of architectural samples and models; recommendations for mural decorations and decorative painting; construing architectural drawings; checking architectural shop drawings; memoranda as basis for correspondence; custody and maintenance of library; and preservation of files of drawings.

2. *Structural Division:*

Superintendent, Assistant Superintendent, 18 engineers, 1 clerk, and 1 messenger.

Duties: Structural drawings; checking structural shop drawings; approval of mill inspection reports; construing structural drawings; memoranda as basis for correspondence; and preservation of files of active structural drawings.

3. *Mechanical Engineering Division:*

Superintendent, Assistant Superintendent, 18 engineers, 3 clerks, and 1 messenger.

Duties: Mechanical engineering drawings and specifications for new and completed buildings; technical advice to Maintenance Division regarding expenditures in occupied buildings and engineering supplies and personnel; approval of mechanical engineering samples and selection of mechanical engineering appliances; construing mechanical engineering drawings and specifications; checking mechanical engineering shop drawings; memoranda as basis of correspondence; preservation of active mechanical engineering drawings and specifications; and recommendations to the Board of Award.

4. *Computing Division:*

Superintendent, 16 computers and estimators, 23 clerks, 5 skilled laborers.

In the Photograph and Duplicating Galleries, there are employed: 1 photographer, 1 foreman, 2 chemists, 4 skilled laborers, and 1 messenger boy.

Duties: Estimating for new buildings and extensions; reports on contemplated public buildings; writing of specifications; construing specifications; preparation of annual construction estimates; miscellaneous technical correspondence; recommendations to the Board of Award; authorization of expenditures from special appropriations; approval of structural samples; direction of movements of superintendents and inspectors (except inspectors of furniture and maintenance and site agents); management of all work on new buildings and extensions; all field correspondence; receiving, filing and shipping samples; in charge of duplicating and photograph galleries; files of active specifications; files of advertising; files of bids; list of awards; charge of contractors' room; and construction cost keeping.

5. *Maintenance Division:*

Superintendent, 24 clerks, 1 electrical engineer, 1 foreman vault, safe and lock shop, 1 messenger, 4 Inspectors of Maintenance, 1 Furniture Inspector, 1 Inspector of Vaults and Safes.

Duties: Authorization of janitors' miscellaneous supplies (fuel, electric current, gas, washing-towels, removing ashes, rubbish and snow, cutting grass, etc.); purchase of oil and lamps; purchase of coal.

Direction of custodian and janitor forces and engineering personnel; pay-rolls of custodian force.

Drawings and specifications for furniture; authorization of expenditures for same; furniture record; sale of old furniture; supplies and materials; sale of condemned property.

Purchase of carpets and linoleum; safes, lock-box equipment and vault repairs for completed buildings.

Charge of storerooms; issuing flags, towels, sponges, etc.

Charge of supply-room; purchase and distribution of office supplies; office printing; multigraphing, etc.

Correspondence relating to all of the above; Recommendations to the Board of Award from appropriations for operating supplies, furniture and repairs to same of public buildings, vaults and safes for public buildings, and general expenses of public buildings.

6. *Files and Record Division:*

Chief, Assistant Chief, 20 clerks, 2 skilled laborers, and 3 messengers.

Duties: *Law Section.*

Legal work generally; titles and title surveys; contracts and bonds; leases, licenses, and other instruments; correspondence and detail work in connection with sites and movements of site agents; authorizations from appropriation for "Lands and Other Property of the United States;" correspondence relative to claims; settlement of all contracts; responding to calls from Court of Claims; and legal correspondence.

Duties: *Files Section.*

All general files and records; incoming and outgoing mail; mailing specifications and drawings for Computing, Drafting, Structural, Repairs and Mechanical Engineering Divisions; preparation of miscellaneous forms and circular letters.

7. *Accounts Division:*

Superintendent, 19 clerks and accountants, 1 messenger.

Duties: Accounting and bookkeeping; statistical and cost-keeping systems; transmission of estimates for all appropriations and incidental correspondence in connection therewith; annual report; special and Congressional reports; office pay-roll, time-records, and leaves of absence of office force.

8. *Repairs Division:*

Superintendent, 4 draftsmen, 2 clerks, and 1 messenger.

Duties: Drawings, specifications, and estimates for repairs to completed buildings; technical advice, assistance and recommendations to the Maintenance Division; files of active drawings and specifications; approval of samples for repair work; and recommendations to the Board of Award.

8C Bibliography

In connection with the structural activities of the Government, the book by Col. W. M. Black, of the Corps of Engineers of the U. S. Army, and member of the American Society of Civil Engineers, entitled "The United States Public Works" will be found instructive. It contains a

Summary of the Methods of Construction and Character of Materials and Plant used in the Public Works under the Charge of the War and Treasury Departments, and of the Commissioners of the District of Columbia, including Works of River and Harbor Improvement, Buildings at Posts of the United States Army, Lighthouses, Public Buildings, Life-Saving Stations, and Works of Municipal Engineering of Washington, D. C.; also of the Laws, Regulations, and Forms Prescribed for the Conduct of Such Works; and a Directory of the United States Agents in Charge of These Works, and of Contractors for Them; also of Manufacturers of and Dealers in Machinery, Materials, and Miscellaneous Supplies Used in Construction of the Works. Published as a Book of Reference for All Persons Interested in the Public Works, and for Engineers and Contractors in General. 276 pp., illustrated with 56 half-tones and working drawings.

8D The Convention of the American Society for Testing Materials

August 13, 1917.

To the Editor of the Journal:

Dear Sir: I enclose the following notice relating to the recent annual meeting of the American Society for Testing Materials and embodying those matters which I deem of especial importance and interest to the architectural profession. Yours very truly,

THOMAS NOLAN
Chairman Committee on Materials and Methods.

The Chairman of the Institute's Committee on Materials and Methods attended the twentieth annual meeting of the American Society for Testing Materials in Atlantic City, N. J., June 26–29, inclusive. There were 549 members in attendance. The Chairman attended all of the sessions of the four days and took part in the discussion of several of the reports and papers, especially in those relating to cement, reinforced concrete, and hollow building tile.

The American Institute of Architects as a body is a member of this Society, and the Chairman of the Committee on Materials and Methods has been, and is at present, the official representative of the Institute in that Society. That Society has made the Chairman of the Institute's Committee on Materials and Methods a member of its Committee C-1 on Cement and also of Subcommittee IX of that Committee C-1. Two other members of the Institute are members of Committee D-7 on Timber. Subcommittee IX on General Clauses and Publication has charge of the editing for publication this year of the Report of the Joint Conference which formulated the present Standard Specifications for Portland Cement.

Your Chairman has attended important meetings of Committee C-1 on Cement held in Philadelphia and in New York City and hopes to attend the next meeting of that Committee, to be held next October in Allentown, Pa.

Of the sixty-three reports and papers presented, the following were of special interest to the architectural profession:

1. Report of Committee A-2: On Wrought Iron.
2. Report of Committee D-9: On Electrical Insulation.
3. Report of Committee A-3: On Cast-Iron.
4. Report of Committee A-5: On Corrosion of Iron and Steel.
5. Report of Committee E-1: On Methods of Testing.
6. Distribution of Pressure through Earth Fills.
7. Annual Address by the President.
8. Report of Committee A-1: On Steel.
9. Inspection of Brass and Bronze.
10. Report of Committee D-1: On Preservative Coatings for Structural Materials.
11. Optical Properties and Theory of Color of Pigments and Paints.
12. Report of Committee C-1: On Cement.
13. The Properties of Cement-Lime-Sand Mortars.
14. High-Silica Portland Cement.
15. The Economical Proportions for Portland-Cement Mortars and Concretes.
16. Tests of Concrete Slabs to Determine the Effect of Removing Excess Water Used in Mixing.
17. Report of Committee C-2: On Reinforced Concrete.
18. Report of Committee C-9: On Concrete and Concrete Aggregates.
19. Report of Committee C-7: On Lime.
20. Effects of Grading of Sands and Consistency of Mix Upon the Strength of Plain and Reinforced Concrete.
21. A Comparison of the Heat-Insulating Properties of Materials Used in Fire-resistive Construction.
22. Report of Committee C-4: On Clay and Cement Sewer Pipe.
23. Report of Committee C-6: On Drain Tile.
24. Report of Committee C-10: On Hollow Building Tile.
25. Report of Committee C-5: On Fireproofing.
26. Report of Committee D-8: On Waterproofing.
27. Report of Committee D-7: On Timber.

At a meeting of Committee C-1 on Cement your Chairman fully explained to the forty members present the work and purposes of our Committee on Materials and Methods of the Institute, its desire to coöperate with the American Society for Testing Materials and other similar organizations, and also explained the Institute Committee's coöperation with the Structual Service Department of the Journal of the Institute. Your Chairman also explained to the members of this Committee the request made to all of our Chapter subcommittees to urge the Chapters of the Institute to consider the adoption of the A.S.T.M. Standard Specifications for Portland Cement and for Structural Steel for Buildings, and he stated that this was being done, some of our Chapters and one state association having already taken such action.

During the latter meetings of the Convention, Mr. D. Knickerbacker Boyd, the Associate Editor of the Structural Service Department of the Journal of the Institute, was in attendance and aided materially by offering valuable suggestions and taking part in discussions.

During the Convention your Chairman discussed informally with Mr. A. A. Stevenson, the retiring President of the American Society for Testing Materials, the advisability of some formal and official recognition on the part of that Society of the increasingly successful efforts of the Institute Committee on Materials and Methods and the Structural Service Department of the Journal to secure recognition and approval, and to adopt in practice the Standard Specifications of the American Society for Testing Materials. At the next annual meeting of that Society such action will probably be taken.

Your Chairman would urge, also, and will so recommend in the final report of this Committee, that at the next annual convention of the Institute formal action be taken affirming the A.S.T.M. Standard Specifications for Portland Cement and for Structural Steel for Buildings when these materials are to be used in architectural construction. (For Information concerning these two standards see the Journal for January, 1917.)

THOMAS NOLAN, *Chairman*
Committee on Materials and Methods

EDITOR'S NOTE.—It is of interest to note that one Chapter of the Institute, namely, Cincinnati, is a member of the American Society for Testing Materials and also that the Illinois Society of Architects is a member.

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